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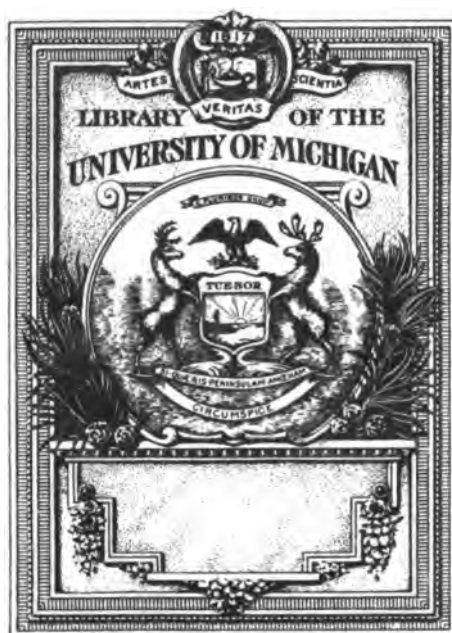
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I.

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VENICE



<sup>Gherardo</sup>  
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# VENICE

(TRANSLATED BY ALETHEA WIEL)

WITH ONE PLAN AND 132 ILLUSTRATIONS

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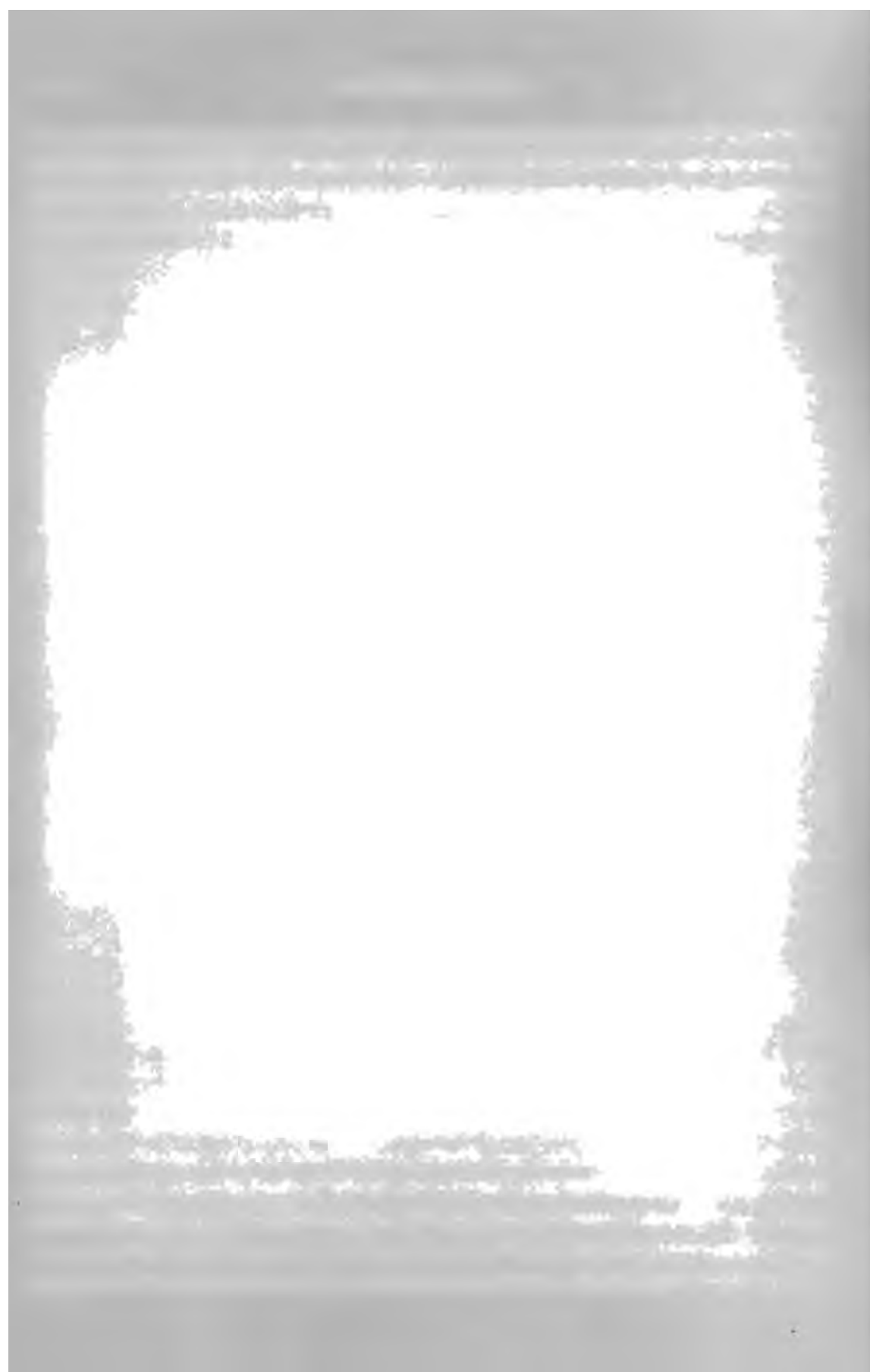
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A dark, textured rectangular frame surrounds a central white area. The frame has a grainy, almost painterly quality, with varying shades of gray and black. The central white area is a solid, bright rectangle. The word "VENICE" is centered within the white area.

VENICE





ST. MARK'S LION ABOVE THE GIANTS STAIRS — DUCAL PALACE.



BEACON-LIGHT OF A FERRY.

WHEN the grandeur of Venice was waning, and an outward pomp hid the decadence of her customs, her commerce, and her wealth, Jacopo Sannazaro wrote the famous epigram in which, comparing Rome and Venice, he said that Rome had been built by man, Venice by the gods:

« Illam homines dices hanc posuisse deos ».

The poet could not have been dissatisfied over the praise he had bestowed on the beautiful city, for his biographer, Giambattista Crispo of Gallipoli records: « The Signor Aldo Manucci assures me that for one single epigram written in praise of the wondrous site of Venice, he, Sannazaro, has received from the Most Serene Republic a gift of a hundred *scudi* for each line ». The lines are six.

Had it not been that in those merry days the manly virtues of old were disappearing and that flattery and deceit had usurped the place of unadorned truth, Venice would have disdained the poet's pompous praise. For Venice was created solely and entirely by the hand of man, who neither sought nor had other help beyond that of his own will and force of character. The indigenous deities were the labour, the vigour, the keenness of men who made for themselves a country by fighting and overcoming the obstacles of the soil, of the age, and of fortune.

At the beginning of the V<sup>th</sup> century the cities of that part of Italy that the Romans called « Venetia », were the first to fall beneath the onslaught of the barbarous hordes, who spread through the Peninsula and devastated it. The inhabitants of the Venetian continent, having escaped from fire and sword, sought a momentary asylum in the neighbouring islands of the lagoons, to return once the peril was over, to their former abodes. When the dreadful but fleeting incursions of A-



A « CALLE ».

laric, Radagasius, and Attila were succeeded by those of the « Eruli », Ostrogoths. Longobards, who all settled in Italy, the inhabitants of Venetia no longer forsook the haven where, the invaders having no ships, they were safe from pursuit. Beyond security those barren isles offered nothing to the refugees from rich and flourishing cities such as Aquileja, Altino, Padua, Oderzo. The Venetian lagoon, which spreads out in shape like a scythe from the bed of the Piave to the North, till it reaches the mouths of the other great rivers of the Paduan valley, was not unknown to the navigators of the Roman age, who preferred ferrying among the canals of the lagoon to less secure voyages by sea. But these spots, with but few inhabitants,

with shores often devoid of easy landing-places, and where, to quote an old writer, Coronelli, « Nature did not produce anything », offered none of the comodities of life. It was only the determined will of a people, formed in the thick darkness of the Middle Ages and who for over a thousand years lived free, that was able to raise a wondrous world of stone, a fantastic landscape of architecture and perspective on that labyrinth of sands and marshes.



A LITTLE SQUARE.

About a hundred years after the havoc wrought by Attila, the new dwellers on the islands are described in vivid colours by Cassiodorus, the great chancellor of Theodoric, king of the Ostrogoths. Cassiodorus had applied to the Tribunes of the islands of the lagoon asking for naval help from the « *Veneti* ». This people at some epoch of their more remote history, though acknowledging a kind of high supremacy from the Goths, the Greeks, the Longobards and the successive conquerors of the Italic regions, were never subject either directly or effectually to king or emperor. They were able to govern themselves by their own laws and with their

own magistrates, and were free to make war and to conclude treaties. And in truth from that time the same Cassiodorus turns to them as allies and friends more than as to subjects, and describes the first Venetians in his grandiloquent style, and in terms of the most flattering encomium. He tells how they brave the rage of the sea, and the rapids of the rivers; how they erect houses like nests of sea-birds; how they secure the ground with binders and dykes, and heap up sand to break the fury of the waves; how rich and poor live together in equality without being



A FERRY.

stained by envy or other vices, and how their best energies are devoted to working the salt-pits, whence is borne a fruit more precious than gold and to which every product is subject.

The dawn of Venetian life, so poetically described by Cassiodorus, was not however serene. The blind outbursts of internal broils; the incursions of Slav pirates; the rumours of neighbouring wars, disturbed the peace of the lagoons so absolutely, that it was deemed necessary to create in the islands a single head, a leader, named « Dux », or in Venetian « doxe ». The first Doge, Paoluccio Anafesto was elected in 679 at Heraclea, the capital. Peace not having been re-established however, a form of military rule was tried in 737, when a « Maestro de' militi » was appointed annually, only to return after five years, and for ever, to the government of the Doges. To remove rivalries and popular agitations from out their midst the seat of government was transferred from Heraclea to Malamocca, and fi-



A SMALL CANAL.

The new fatherland might now be said to be established and secure. Byzantium, it is true, had still an important hold on Venice: the Greek Emperors boasted a kind of supremacy in name if not in deed; intercourse was frequent between the towns; and Venetian life in its dealings with Byzantium ripened in the warmth of the Eastern sun. The people of the lagoons however with the fervour of youth acknowledged no master. They constituted themselves into a vigorous state, gathering from amidst the injuries, the shame, the ruins of the Peninsula, the old, the hallowed name of Italy.

Agnello Partecipazio, the first Doge at Rialto, (811) besides making the Republic strong and prosperous, beautified the new seat, uniting it to the other islands, and creating a magistracy of triumvirs to superintend the buildings now about to be set up, and for seeing to the drying and draining, and the securing of the banks against the impetus of the waves. The work vigorously un-

nally (after the dangers of the war with Pepin in 810) to the humble island of Rialto, where means of attack were readier and those of defense more secure.

The noble and famous city began actually at Rialto had become the centre of Venetian power. Here were the Magistrates, the Episcopal seat, the harbour, so that for a long while Rialto meant Venice, by which latter name instead the old state from Grado to Capodargine, was called.



THE GONDOLA DOCKYARD AT SAN TROVASO.

dertaken was continued with the same alacrity in after times: marshy surfaces were reclaimed; canals were cut, thus preparing landing-stages and shelters for the boats; salt-pits were set up, protected by stout banks; mills were worked by the ebb and tide; cisterns were excavated; meadows were laid out; and vineyards were planted. The ways between the houses, some public, some private, and called by the names of their owners, were known as « *calli* » (alleys), « *strade* » (streets), « *rughe* » (ways), and



THE GONDOLA DOCKYARD AT THE MISERICORDIA.

were of small importance, since the chief highways for communication and transport were the canals, traversed here and there by wooden bridges. Occasionally causeways were constructed between the houses and the canals, which formed a kind of shore, and which, from being joined to the foundations of the buildings were called « *fondamente* ». In the most frequented parts, and on the Canal which divided the city in two, stations of boats were placed (« *traghetto* » or ferries) to ferry from one island to another, from one side to the other, on boats that were first called « *scaule* », and then « *gondole* ». The old chroniclers record how the Doge Agnello Partecipazio kept his boats where those that led to the island of Murano landed.

The dirty and muddy streets, where horses ran free, and pigs grubbed and grunted, led into spacious fields (*campi*), or into narrow little squares (*campielli*), to some wide mirror of water (*piscina*), or again to a thick coppice and green fields (*herbidi piani*) where the cattle strayed at pasture. Dockyards, blackened with smoke and pitch, were set up for the boats, and known as « squeri », a name derived perhaps from « *squadra* » (Venetian « *squara* »), or « *squera* », a tool used by all blacksmiths



A BRIDGE.

and carpenters. Among the houses and above the roofs, clear cut against the blue of Heaven, arose sails, masts, ropes; while on the silent mirror of the lagoon were the swift ships, the « *chelandie* » the dromones, the galleys, names sufficient in themselves to awaken in one's mind visions of the glorious naval history of Venice.

Keeping count of all the changes wrought by the ages, we can still find a pale and far-away reflection of the former city in certain « *calli* » and « *campielli* »; in certain canals; in the « *traghetti* » and « *squeri* »; in the more distant and solitary and forgotten corners of Venice, not yet spoilt and profaned by the destroying breath of modernism.



THE BASILICA OF ST. MARK.

(Phot. Filippi).



THE CHIEF ENTRANCE TO ST. MARK.

(Phot. Alinari).

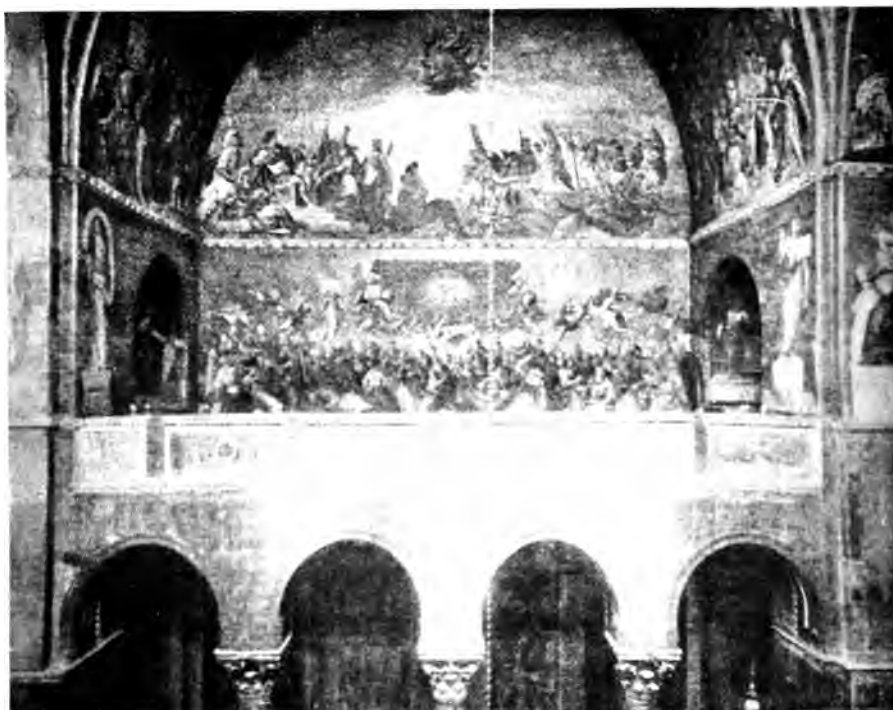
The maritime greatness of the Republic may be said to have been founded during the dukedom of Pietro Orseolo II (991-1008). He restored peace to the agitated town; he enlarged and consolidated the Venetian power, triumphing over the Narentine pirates; warring against the Slavs; gaining the dominion over the coast-cities of Dalmatia, by which he was able to transmit to his successors the title of



THE VESTIBULE OF THE BASILICA OF ST. MARK

Doges of Dalmatia. To commemorate such a conquest Orseolo might well espouse the sea with the ceremony which afterwards became the most splendid of all the Venetian festivals. The civil and political prosperity, and the flourishing state of trade was accompanied by arts and industries, and across the darkness of the further Middle Ages stretch visions of metal foundries; organ builders; weavers' looms; dyeworks; glass factories.

On the soft ground, so dearly won, on rafts of larch, or on beaten-in piles, rose new buildings, modest houses, covered in the earliest times with straw, or wooden tiles (*scandole*). Some had no other approach save by water; gratings were placed on the balconies; turrets rose on some roofs; on others there was a kind of loggia, on which to dry clothes, and which was at first called « *liagò* » and then « *altana* ».



THE UPPER GALLERY IN THE INTERIOR OF THE BASILICA OF ST. MARK

From the very beginning all that savoured of magnificence was reserved for pious edifices, and, although spoilt or decayed, precious examples exist to this day of the ancient religious architecture which developed in splendid proportions throughout the Venetian estuary.

At Grado, the Basilica of St. Eufemia, decorated with marbles and precious mosaics; and the church of Sta. Maria delle Grazie; both built in the VI<sup>th</sup> century.

Of the old church at Torcello built in the VII<sup>th</sup> century, the apse alone remains, joined to the Cathedral (itself almost all a work of the year 864 and of 1006). In 864 or shortly after was also erected the adjacent church of Sta. Fosca,

In the malaria breeding district of Jesolo, which once boasted 43 churches with

their pavements of mosaic, nothing remains but the ruins of a grand temple in Byzantine style.

The Cathedral of Murano was restored in the IX<sup>th</sup> century, but the edifice that one sees now was largely rebuilt in 1100.

At Rialto the worship of religion continued to be linked to that of war; and churches and monasteries arose as if to bless the new fatherland. The old Altinat



THE INTERIOR OF THE BASILICA OF ST. MARK.

(Phot. Alinari).

Chronicle relates how even before the seat of government was transferred to Rialto, the eunuch Narses, the general of the Emperor Justinian, came to Venice in 552 to ask for aid against the Goths, and built two churches in the island of Rialto: one dedicated to San Geminiano, the other to San Teodoro, on the site of which last St. Mark's was afterwards built. « Let him who wills believe », (*creda chi vuole*) say Mutinelli and others; on the other hand however the narrative of the Altinat Chronicle is confirmed by the studies of such sober and trustworthy critics as Simonsfeld, Monticolo, and Cipolla.

About the year 820, Giustiniano, the son of Agnello Participazio, and his fa-



THE ROOD SCREEN WITH THE STATUES OF THE DALLE MASEGNE  
IN ST. MARK.

(Phot. Alinari).



THE BRONZE HORSES ABOVE THE CHIEF ARCHWAY OF ST. MARK.



THE STATUE OF SAN TEODORO REMOVED FROM THE COLUMN IN THE PIAZZETTA INTO THE COURTYARD OF THE DUCAL PALACE FOR REPAIRS.

ther's colleague in the dukedom, acting under the directions of the Emperor Leo (who sent workmen for the job from Constantinople) caused a convent to be built for women, which was dedicated to San Zaccheria.

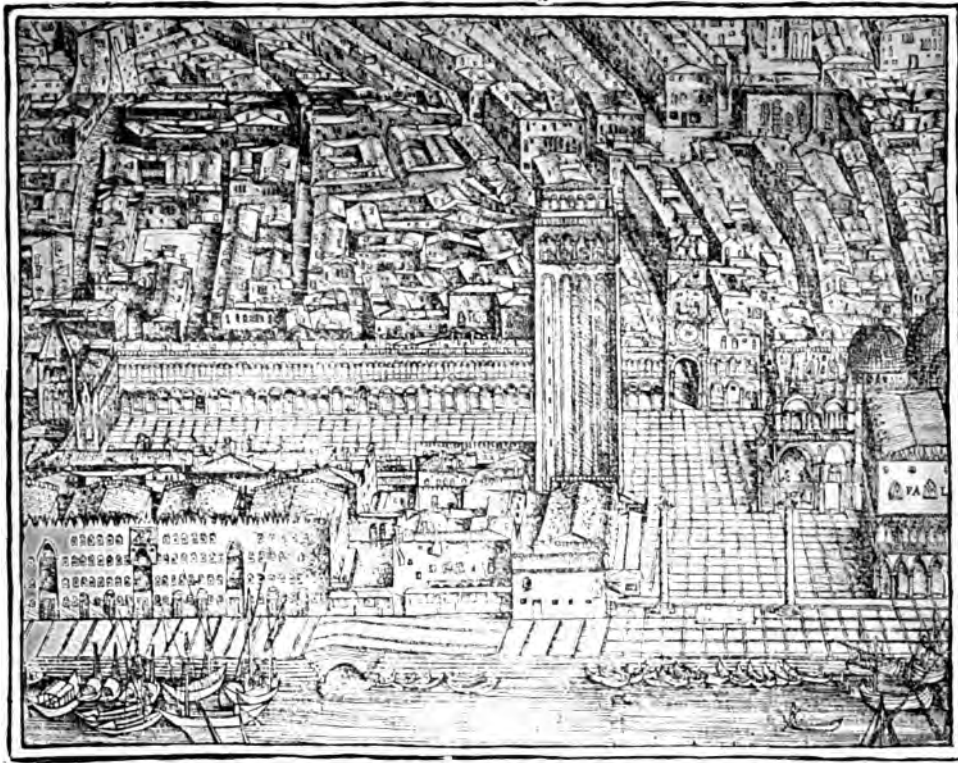
When St. Mark's body was smuggled secretly on board the ship of the two traders, Rustico of Torcello, and Buono of Malamocca (828) and laid temporarily in the ducal chapel of San Teodoro, the same Doge Giustiniano Partecipazio at once bethought him of a temple fit for the Evangelist. Death however carried him off before he could do more than point out the spot where the edifice should arise, and fix the sum for the building. The foundations were laid by his brother and successor Giovanni (829); and only three years were required to complete



THE COLUMNS OF THE PIAZZETTA

it. Though the greater part of it was destroyed by fire in 976, when the people rose in revolt against the Doge Pietro Candiano, it was decorously rebuilt in the dukedom of Pietro Orseolo (976-978). The Doge Domenico Contarini however gave it its present aspect, when about 1063 he recommenced its reconstruction on larger lines and altered its former shape, from a basilica to that of a Greek cross. This reconstruction was probably

THE LION OF THE COLUMN OF THE PIAZZETTA MOVED INTO THE  
THE COURTYARD OF THE DUCAL PALACE FOR REPAIRS.



THE OLD CAMPANILE OF ST. MARK, WITHOUT THE POINTED ROOF;  
FROM THE FIRST EDITION OF THE « PLAN OF VENICE », SAID TO BE BY JACOPO DE' BARBARI (1500).

due to Byzantine architects, under whose direction work was also given to Venetian and Lombard artificers. From this fact, uniting as it did the Byzantine with Italian art, a style was evolved, which in sculpture particularly, left on St. Mark's an impress that may be known under the name of the « Veneto-Byzantine » style.

Doge Contarini died in 1070, and his successor, Domenico Selvo (1070-1084) laid mosaic over many parts of this wondrous edifice, whose glory was increasing bit by bit to heights of surpassing splendour. Contarini's temple of austere simplicity, and with bare walls and rude big arches of brickwork became the monument on which every generation left its thought and its wealth, to which all the arts brought their contribution, and in which the most dissimilar styles and the most novel and audacious attempts of colour were mixed. Venetian vessels brought as trophies of victory from distant shores, pillars of porphyry, of verde antique, of serpentine; inscriptions; basreliefs; tablets; lions; statues of costly marbles, to the Basilica already adorned with Christian and Pagan relics from Aquileja and Altino, columns from Rome, friezes from Byzantium. The porphyry group of four figures near the Porta della Carta in the Ducal Palace was brought, it would seem, from





PLAN OF VENICE — FROM AN ENGRAVING BY GIOVAN



. BEGINNING OF THE XVI<sup>th</sup> CENTURY. (CORRER MUSEUM).





THE ARSENAL — FROM THE PLAN SAID TO BE BY BARBARI.



THE « FONDACO DEI TURCHI » BEFORE IT WAS REBUILT.

(Phot. Naya).

**Acre.** The two great columns erected in the Piazzetta, and on whose summits were placed the statue of St. Theodore, and the bronze lion, were carried off from Constantinople in the XII<sup>th</sup> century. From Constantinople too were taken the four horses of the Hippodrome in 1205, and set up above the vestibule of the Basilica, where in front of the door of the Baptistry rise the two columns brought as spoils from Acre in 1256.

The whole and manifold story of Venetian art is contained in the mosaics of gold which overlay the cupolas, descend down the walls, and curve round the arches of the Basilica of St. Mark. The stiff Byzantine forms of the XII<sup>th</sup> and XIII<sup>th</sup> centuries are succeeded by the figures (inspired by the Giottoesque spirit) in the Baptistry, and those in St. Isidore's chapel. These again are followed by representations more full of life and truth, set up by Michele Giambono towards the middle of the XV<sup>th</sup> century in the chapel « dei Mascoli », and which did but anticipate the splendid compositions that the workers in mosaic, Rizzo, Zuccato, Bozza, Alberto Zio, de Mio, Bianchini, Ceccato, and others executed from the designs of Titian, Pordenone, Tintoretto, Palma, Bassano, &c. Then the art of the « Seicento » and the « Settecento » deepened the exuberant variety of its display in the mosaics of



THE « FONDACO DEI TURCHI » AFTER RESTORATION.

Pasterini, Lutterini, Roncato, Luna, Cigola, & founded on the paintings of the younger Palma, of Padovanino, Allienese, Vecchia, Fumiani, Zanchi, Rizzi, Piazzetta, and others. In the same way the most opposite styles of architecture and sculpture blended together admirably in this sublime temple. Thus on the façade the Gothic arch, with its flowery wealth of ornamentation and statues, rises above the Byzantine arch, while within, the bold XIV<sup>th</sup> century sculpture of the « Dalle Masegne » rises beside the altars of the Lombardi in all the pride and grace of the Renaissance, and beside the bronze works of Sansovino, hinting already of decadence.

As with the art so too with the civil and political history: their greatest glories together with their misfortunes are all in St. Mark's. Under the golden domes treaties were drawn up, and victories were celebrated; here, if only to recall some of the leading events, Doge Sebastiano Ziani brings about a reconciliation between Pope Alexander III and Frederick Barbarossa (1177); here the French crusaders meet before starting with the Venetians for the conquest of Constantinople (1201); here Vettor Pisani comes to attend mass and receives from Doge Andrea Contarini

the standard of St. Mark ere he sets out against Genoa (1378); here Beatrice d'Este, the wife of Lodovico the Moor, takes part in much pomp at the services of the church (1493); here comes Henry III of France accompanied by Emanuel Philibert of Savoy, and the dukes of Ferrara, and Nevers (1574); here Francesco Morosini the Peloponnesiaco is presented with the dagger and cap (peleum) blessed by pope Alexander VIII (1688); and here finally when after the fall of the Republic, under



THE LOREDAN AND FARSETTI PALACES, NOW THE MUNICIPALITY.

(Phot. Alinari).

the ruin and disgrace of a foreign yoke, hymns arise to the foreign monarch, and in the memorable revolution of 1848 the old prophetic cry of « Long live St. Mark » rises once again.

Betwixt the Church and the Ducal Palace, betwixt the House of God and that of Justice rose the great tower which had seen both those buildings come into being, had protected, them and cheered them with its peal of bells. The campanile which was begun according to some in 888, or according to others in 913, and raised to a height of some 180 feet in Domenico Morosini's dukedom (1148-1156) was completed between 1178 and 1180; and finally renovated in 1369 by an architect named Montagnana.

In the meanwhile sacred edifices arose throughout the city, of which but few vestiges are left, showing us how in those times architecture took its rules, shapes, and impulses from Byzantine art. At the close of the XII<sup>th</sup>, and in the following century arose the Baptistery of San Pietro of Castello, and the churches of San Giacomo of Rialto, of Sant'Agnese, of San Vitale, of San Giovanni Decollato — inspirations sprung from the Byzantine church of St. Mark.



THE CHURCH OF SS. GIOVANNI E PAOLO.

Luxury and magnificence were also visible in the government buildings as well as in the churches, especially in the dwellings of the rulers of the state.

In 811 the Doge Agnello Partecipazio built the Ducal Palace, which Pietro Orseolo I set to work to restore after the fire of 996, and which was completed by Pietro Orseolo II, who entertained the Emperor Otho II there in 998. In the reign of the Doge Ordelafo Falier the Palace was burnt another time (1105), and was so quickly restored that in 1116 the Emperor Henry V could be sumptuously lodged in it. In the dukedom of Sebastiano Ziani (1172-1178) the ducal habitation was renovated and enlarged.

In 1104, on the « Gemini » islands, near the Castle of Olivolo, the Arsenal was begun, which became the largest in Europe, and is more remembered by the description given of it by Dante than by its glories.

Lombard art, which after the year 1000 had much influence on the architecture of Europe, left its mark also in Venice, and, like Arabian art, became grafted on to the Byzantine. The houses of the Dandolo family (afterwards Farsetti); of the



THE CHURCH OF STA. MARIA DEI FRARI.

(Phot. Allnari).

Loredan family at San Luca; the Businello palace at Sant'Apollinare, and the striking building erected in the XIII<sup>th</sup> century at San Giovanni Decollato by the Da Pesaro family, are all in this mixed Lombard-Byzantine style. This latter was bought in 1381 by the Republic in order to present it to Niccolò d'Este, Marquis of Ferrara. It was sold in 1602 by Cesare d'Este to the Cardinal Aldobrandini, and in 1621 it was converted into the warehouse for the Turks (*Fondaco de' Turchi*) by the Doge Antonio Friuli. It is not so long since all that remained of that vast palace was the façade, divided into two tiers of arches, supported by columns of Greek marble. It was a picturesque and precious ruin whose image was reflected

with magic effect in the waters of the Grand Canal, and recalled to the mind, among other memories, the melancholy figure of the singer of the « Gerusalemme », once upon a time a guest in that palace of the House of Este. The Fondaco de'



THE NAVE OF THE CHURCH OF THE FRARI, WITH THE MONUMENTS TO CANOVA AND TO THE DOGE PESARO.

Turchi has recently been restored and is become a convenient place for the Museum of the town, but the newly made façade makes one think regretfully of the picturesque ruin of the XIII<sup>th</sup> century. There are other buildings equally of the XIII<sup>th</sup> century in which Arabian influences instead are to be noted, as in the remains of a house in the Campo dei Mori; in what is left of Marco Polo's house at San Giovanni Grisostomo; in that of the Falieri at the Santi Apostoli, where it is



THE PIAZZETTA, THE DUCAL PALACE, AND THE PRISONS FROM THE BASIN OF ST. MARK'S.

said that the Doge Marino Falier was born in 1278; and in some of the archivolts of St. Mark's, notably the one by the door leading into the Treasury.



THE JUDGMENT OF SOLOMON,  
STATUARY GROUP IN THE PORTICO OF THE DUCAL PALACE.

At the end of the XII<sup>th</sup> and beginning of the following century a great change came about in architecture (particularly in religious edifices) which assumed the impress of the ogivale or Gothic style, majestic and at the same time light, thus harmonising with the mystic meditations of Christianity.

In this style is the church of **Sta. Maria Gloriosa dei Frari**, begun in 1250, and finished in 1338; and the Dominican one of the **Saints John and Paul**, a perfected imitation of the former, and which was not completed in 1385. These are the two most remarkable Venetian monuments of the ogivale style, enriched within by the artistic wealth heaped on them by succeeding ages. The church of the **Frari** contains indeed most precious and numerous



THE FAÇADE OF THE DUCAL PALACE ON THE PIAZZETTA.

treasures, from the marvellous inlaid work of the choir by Marco of Vicenza, to the divine Madonna of Giambellini, to the picture by Titian of the Pesaro family, to the statue of St. Jerome by Vittoria; from the monuments in which the Renaissance displayed all its graces, as in the tomb of the Doge Niccolò Tron to those in which the age of decadence ostentatiously broke out, as in the mausoleum of the Doge Giovanni Pesaro (1669) by Longhena; to those in which modern times have shown their wretched artistic fancy, as in the monuments to Titian by Luigi and Pietro Zandomeneghi (1838-52) and to Canova erected in 1827. Nor are lesser beauties to be found in the church of SS. Giovanni e Paolo, the Pantheon of Venice. The chief ornament here was the martyrdom of St. Peter, Titian's masterpiece, which together with a picture of Giambellini over the high altar, and other treasures of inestimable worth, were destroyed in the fire of 1867, when the « Chapel of the Rosary », built in 1571 after the battle of Lepanto, was reduced to a heap of ruins.



DECORATIVE SCULPTURE  
AT THE BASE OF A MONUMENTAL COLUMN  
BROUGHT FROM THE EAST.



DUCAL PALACE — PORTA DELLA CARTA.

Other churches, to a great extent restored or renewed, were raised in the ogivale-arch style: San Giacomo dall'Orio (1225); Santo Stefano (1325); San Gregorio (1342); Sta. Maria del Carmine (1348); the Madonna dell'Orto (1350); La Carità (1377), &c.



DUCAL PALACE — THE GIANTS STAIRS.

A stupendous monument of the ogivale art of the « Trecento », with an impress absolutely Venetian, is the Ducal Palace. The façade towards the lagoon and the corresponding bit up to the seven first columns of the façade on the Piazzetta were rebuilt about 1340. The palace as far as the principal entrance, was finished in 1442. We know neither the name of the architect who planned nor of him who executed this edifice of stupendous worth and beauty, in which the power

of a great nation is displayed. The legend woven around the name of Filippo Calendario (who was an accomplice in Falier's conspiracy, and hanged in the Loggia of the same palace which he was believed to have planned) has been destroyed by documents which throw instead a new light on the names (among so many forgotten ones) of the master stone cutter Pietro Baseggio, and Master Enrico, the head workman of the community. Nor is it to be believed that in the XV<sup>th</sup> century



SIDE VIEW OF THE DUCAL PALACE ON THE COURTYARD.

the architects of the palace were Giovanni Buono, or his son Bartolomeo, or a certain Pantaleone Buono, a reputed brother of Bartolomeo's but in reality no relation whatever of his. If the boast of having been the architects of the grand pile is denied to the Venetians Buono, to them on the other hand is due that *Porta Dorata* (Golden Door) which seemed lace wrought in marble, having the ground painted blue and the ornaments gilt. It was afterwards called *della Carta* (of the paper), either because the public decrees were here stuck up, or because hard by lived the secretaries who were employed to copy the acts and deliberations of the Republic, or simply because sellers of paper were to be found near by.

Two grievous fires, one in 1483, another in 1577, greatly injured the palace. After the one of 1483, the principal façade of the courtyard and that on the Canal,

and the staircase (afterwards known as that of the Giants) were rebuilt from a design of Antonio Rizzo. In 1577 the fire ruined the ceiling in the Sala dello Scrutinio, and burnt the paintings of Gentile da Fabriano, of Alvise Vivarini, of the Bellinis, of Carpaccio, Titian, Tintoretto, and others, in the Hall of the Great Council. The whole building was most seriously damaged, but it was quickly restored, and the halls spoilt by the fires were newly and lavishly decorated. In the Hall of the



SIDE VIEW OF THE DUCAL PALACE ON THE SMALL CANAL.

Great Council all that was left of the « Paradiso », a fresco by the Paduan Guariento, was covered by the gigantic canvass of Jacopo Tintoretto, representing the same subject; and on the walls around, Domenico Tintoretto, the younger Palma, Andrea Vicentino, Aliense, &, depicted the triumphs of the Republic. In the ornate ceiling one admires the « Glory of Venice » one of the finest works of Paolo Veronese. The Renaissance having reached its maximum of splendour determined to adorn the residence of the rulers of the state with lavish wealth; and the masters of painting with their canvasses, and the monarchs among decorators such as Sansovino, Palladio, Vittoria, with gorgeous ceilings, with friezes on the walls and doors, and with magnificent fireplaces beautified the rooms of the Four Doors, of the Council of Ten, the Senate, and so forth.

A profusion of decoration and a sense of the picturesque peculiar to Venetian genius appears not only in the Ducal Palace but also in private houses as well.



DUCAL PALACE — THE GOLDEN STAIRCASE.

When the art of building took from France ogivale shapes, Venice knew how to give to the new style the glad yet serene stamp of her own land, and in the shape of the lancet-arches architecture flourished with increased grace, as in the house called « of the Evangelists » at San Cassiano, in the palaces Ariani at An-



DUCAL PALACE — THE TRIUMPH OF VENICE — PAOLO VERONESE.

(Phot. Anderson).

gelo Raffaele; Donà, now Giovanelli, at Sta. Fosca; Gritti at Bragora; Bernardo on the Grand Canal; Priuli at San Severo, &.

The marble balconies and lancet arched windows of these buildings opened on to façades of brick, adorned with Byzantine plaques and pateras, with pierced rounds and discs, with coats of arms and shields upheld by angels.



THE HALL OF THE GREAT COUNCIL IN THE DUCAL PALACE.

(Phot. Alinari).

In the architecture of the XV<sup>th</sup> century the genius of the West joined itself to that of the East in an increasing elegance and harmony, blossoming forth in the palaces of the Contarini at San Gervasio and Protasio; Giustinian and Foscari at San Barnaba; Pisani at San Polo; Cavalli at San Vitale; Dandolo on the Riva degli Schiavoni, and so on. An effect of grace and dignity is obtained in the prospect by the arches with their friezes and reliefs, by the little columns grouped in pairs or in bundles, the slender balustrades of the balconies, the perforated cornices, the light quatrefoils in the upper parts of the windows. The ground of the façades, when not hid under costly marbles or frescoes, was painted red, and round about the arched window-frames, beneath the casement and the stringcourse in the open spaces

of the walls, were bundles of foliage, elegant squares, graceful gilt ornaments, beautiful edgings painted in geometrical designs.

These architectural fancies are particularly evident in the small Contarini-Fasan palace on the Grand Canal, where grace and wealth are joined in bewitching harmony, as well as in the Contarini palace, also on the Grand Canal, better known



THE HALL OF THE SENATE IN THE DUCAL PALACE.

as the « Cà d'oro » because the arms, the heraldic roses, the lions, the little arches, and the decoration of that glorious façade were all gilt.

Venetian architecture had a valid help in sculpture. This art, at first feeble and awkward (even when the great star of Nicola d'Apulia, commonly known as Nicola Pisano, dawned on Italy) broke out suddenly in the XIV<sup>th</sup> century, living, free, spontaneous, and heralding the great reformation in painting at the time of the Renaissance. The brothers Jacobello and Pietro Paolo Dalle Masegne were inspired by Tuscan art, and in 1394 carved the Madonna, St. Mark, and the twelve apostles which stand in St. Mark's above the architrave and the central aisle, instinct with life. The Dalle Masegne « of the stones », so-named from their trade,



THE DONÀ PALACE, NOW GIOVANELLI, AT STA. FOSCA.

are the first examples in Venice of those artistic families who, like the Buono and the Lombardi raised Venetian art to sublime heights.

The Buonos, the authors of the Porta della Carta and of other remarkable works, such as the lunettes over the doors of the *Scuole* (guilds) of St. Mark, and of the Misericordia, mark the transition between the art of the Middle Ages and that of the Renaissance.

\* \* \*

Venice in the meanwhile had reached to the height of her power.

The Adriatic had become a Venetian sea, and the banner of St. Mark was known and respected on all the shores of the Mediterranean. Fighting valiantly with their arms, or manœuvring with subtle adroitness, the Venetians had enlarged their dominion, enforced their independence, established wise laws, so as to prevent the tyrannical devices of a despot, or the changeable caprices of the mob. They had taken part in the Crusades with the fervour of believers, and with the prudence of merchantmen; obtaining in those undertakings either immense advantages for their

trade, or their own quarters in the conquered cities, where they ruled with their own laws. In the struggle between the Pope and Barbarossa they were chosen as peacemakers; and finally in 1204, they, the obscure inhabitants of the lagoon, in alliance with the noblest barons of France, planted the flag of St. Mark on the Imperial towers of Byzantium.

When the light of the Communes began to fade away in Italy, and the hapless night of the Seigneuries began; when bitter strife raged between the Popes, eager for a theocratic union, and the German Caesars combating for a tyrannical monarchy, the happiest state in the Peninsula flourished in the heart of the Venetian marshes.

Nor did any distant enterprise take from Venice the acquired calm with which the transformation of her internal policy was being developed day by day,

At the end of the XIII<sup>th</sup> century the reform of Doge Piero Gradenigo came about in the Venetian government, known under the name of the « Closing of the Great Council ». This law which closed the democratic period and made the aristocracy arbiters of the political life, brought also a great change in the habits and way of living in Venice. The patricians, who were now able to add to their wealth that sovereignty which forms its complement, began to make a caste apart, far from



THE ARIANI PALACE AT ANGELO RAFFAELE.

(Phot. Alinari).

the people, and to construct that oligarchy of nobles which saved Venice from the rapid and changing government of the many, and from the tyranny of the one.

The trade, which flourished in all the ports of the Mediterranean and European seas, and in the principal seas too of Asia and Africa, brought great material prosperity to the town. Venice contained about 190,000 inhabitants; and numbered 38,000



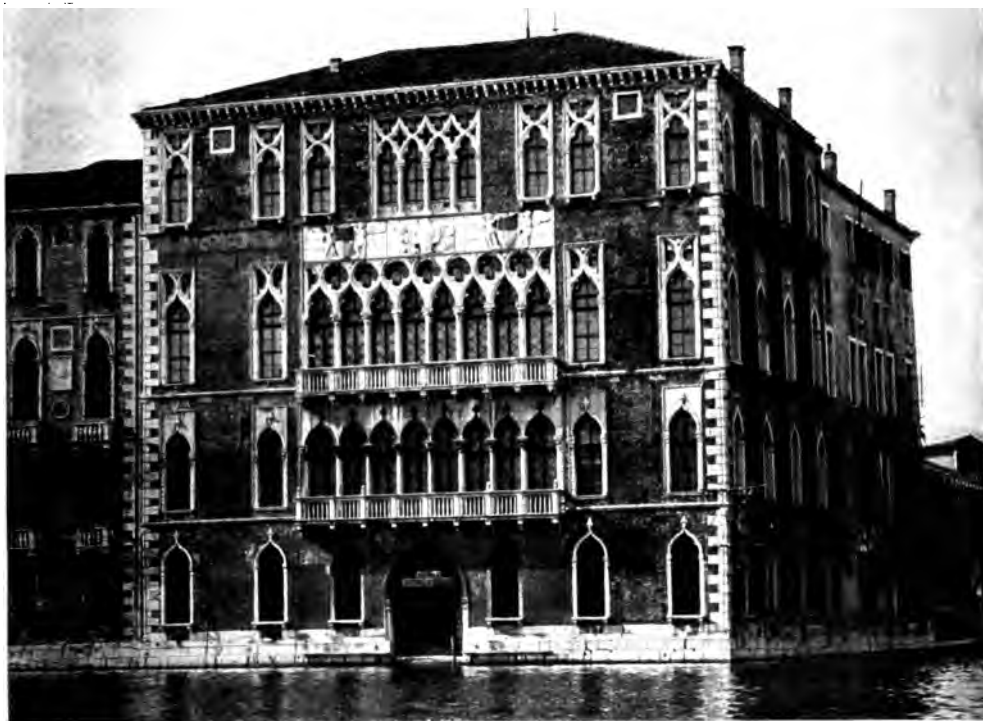
THE BERNARDO PALACE ON THE GRAND CANAL.

(Phot. Alinari).

seamen; 16,000 workmen in the Arsenal; and 3,300 ships scattered over the seas. The houses were valued at 7,500,000 golden ducats; and more than a thousand patricians possessed an annual income of from two, to five hundred thousand of the Italian lire of today. The Zecca (or Mint) coined annually a million of golden ducats; 200,000 pieces of silver money; and 80,000 of copper; and Venetian money was in circulation all through Europe. The Republic not only turned its attention to the sea and to the distant lands of the East, but to the neighbouring mainland as well, and towards the end of the XV<sup>th</sup> century the Polesine, Treviso, Vicenza, Feltre,

Bassano, Belluno, Padova, Verona, Udine, Brescia, Bergamo, Crema, and Cremona owned St. Mark as their lord.

Between prosperity and wealth, life, till then engrossed by sober pursuits and severe works, began to drift into fields of more refined culture and lighter habits. That Republic which had emerged from so small a nest, and had waxed rich both in glory and money was bent on the enjoyment of art, of letters, and of easy



THE FOSCARI PALACE ON THE GRAND CANAL.

(Phot. Naya).

living; and the new and more highly educated generations began to long and search for the delicate satisfactions accruing to mind and spirit.

For this cause Venice not only did not remain extraneous to the renewal of art and of letters, as some critics have affirmed, but she received and spread the splendours of the Renaissance, and towards the end of the XV<sup>th</sup> century appeared in a new light of graceful and refined magnificence. Those Venetian merchants, whom ill-natured and partial historians have represented as only greedy of money, received scholars with every courtesy. Joy is evinced over the arrival of Giorgio Trapezunzio (homo preclaro), who presents Plato's works « De Legibus », done by him into Latin; deliberations are held to erect a public library in which to house



THE CONTARINI-FASAN PALACE ON THE GRAND CANAL.

the books given by Cardinal Bessarion to the Signory; accademies are opened where the learned can meet; and commissions of great value are given to the Bellinis who depict the glorious battles of the Republic in the Hall of the Great Council. The pageantry of art and living made Venice the desired goal of all foreigners who loved beauty, and who, while they received a gracious welcome, admired the gay display of the festivals, to which new artistic beauties were invariably being added. Venice became the kingdom of wrought stone, the spot where the chisel and the compass contended for the mastery, and artists from all parts sought unto her as their chosen abode.

From that time architecture changed: the lanced-arched style gave place to that of the old Roman, wherein grace was blended with strength, boldness of fancy was associated with classical Latin taste, while elegance of form and originality of thought were steadily preserved. This movement was effected by a group of vigorous artists such as Fra Francesco Colonna, surnamed Polifilo (born about 1433), the author of the *Hypnerotomachia Poliphili*, a strange and curious book which had a great effect on the architecture of the Renaissance; Fra Giocondo of Verona (b. 1430); Bartolomeo Buono of Bergamo (who died in 1529, and who is sometimes



THE CÀ D'ORO.

confused with the Venetian of the same name, one of the authors of the *Porta della Carta*, built in 1443); Guglielmo Grigi, surnamed Bergamasco; Antonio Rizzo; the family of the Lombardi (Solàri); Antonio Scarpagnino; Alessandro Leopardi, and others.

To these celebrated names others, till now barely or badly known, though of worth, have, owing to patient researches at the Archives, been brought to light, such as Mauro Coducci of Bergamo; Giovanni Buora of Osteno; Giovanni Candi of Venice; to whom the inferences of modern critics (often very reasonably and sometimes too rashly) have assigned works which tradition had ascribed to others. Thus for instance the tower erected in St. Mark's Square to hold the clock, « *fato cum gran inzegno* » (made with great skill) to use Sanudo's words by the Ranieri of Reggio Emilia, was believed to be by Pietro Lombardo, and is now ascribed instead to Mauro Coducci (1496); to whom are also ascribed the church of San Giovanni Grisostomo, that of St. Michael on the island near Murano, and the belfry of San Pietro in Castello.

The staircase of the Contarini *dal Bovolo* one of the most singular of Venetian monuments, and which the guide books assert emphatically to be by an unknown

author, is by Giovanni Candi, who is too the architect of the fine palace « *dei Rettori* » at Belluno. This at least is the judgment of Professor Pietro Paoletti, who brought many new ideas and, what matters more, many new documents to bear upon the story of art in the Venetian Renaissance. Whoever the architect may have



THE PISANI PALACE ON THE GRAND CANAL.

(Phot. Alinari)

been it is certain that nothing more graceful can be imagined than this staircase *a bovolo*, or « of the snail » which, has some similarity with the tower of Pisa, and which rises in the air amidst a throng of narrow streets and low blind-alleys.

Nor is the name known of the architect of the great door of the Arsenal, which was finished in 1460, and is the first Venetian monument where classical art is presented without any admixture of the ogivale form.

The artistic family of the Lombardi (Solàri) who hailed from Carona on the Lake of Como, was composed of Pietro, his sons Antonio and Tullio, and of Tullio's son

Sante. The Lombardi poured forth in Venice and in other towns the most precious wealth of chisel and compass, but not all the various works wrought by these incomparable craftsmen are always assigned to the right man. The still extant works of Pietro Lombardo (d. 1515), in which he was often helped by his sons, are the Palazzo Loredan, afterwards Vendramin-Calergi (1481) whose beauty as Temanza



THE CONTARINI STAIRCASE « DEL BOVOLO ».

rightly says, no words can adequately describe; two altars, to St. James, and St. Paul, most exquisitely decorated in the transept in St. Mark's; several pieces of sculpture in the church of San Giobbe; the outer courtyard of the *Scuola* of St. John the Evangelist; the Gussoni palace at San Lio; the tombs of the Doges Pietro Mocenigo, and Nicolò Marcello at SS. Giovanni e Paolo; and above all the church of the Miracoli (1480), the gem of Venetian Renaissance architecture. This precious monument, together with a turret standing beside it, is all overlaid with marble; porphyry and serpentine dominate there. The interior is formed of a single nave: the ceiling in large squares was painted by Pier Maria Pennacchi (1484). At the end

of the nave a staircase, flanked by balustrades of exquisite work leads to the principal chapel where the altar rises, isolated. The shape of the church, and the de-



THE CLOCK TOWER.

(Phot. Alinari).

corative work of the banisters, the balustrades, the cornices, the singing-gallery, the backs of the stalls, and so forth, make of this work an incomparable model of ele-

gance and wealth. Pietro and Tullio Lombardo completed the church of San Salvatore which Giorgio Spavento had begun.

Tullio Lombardo (d. 1532) who together with his brother Antonio (d. 1516) built and beautified to a great extent the Zeno Chapel at St. Mark's, and set up

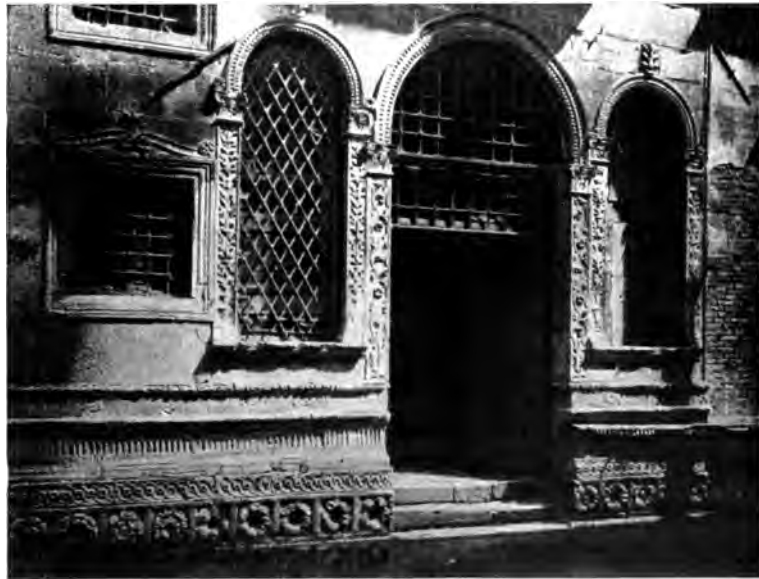


THE ENTRANCE TO THE ARSENAL.

at SS. Giovanni e Paolo the lovely tombs of the Doges Vendramin, and Giovanni Mocenigo, also wrought the basreliefs of the « Coronation » at S. Giovanni Grisostomo; the angels on the font in the church of San Martino; two busts in the Museo Archeologico in the Ducal Palace; five chimney-pieces in the Doge's rooms in the Palace; and the greater part of the façade of the *Scuola di San Marco*, than which nothing more original, more attractive, or more perfectly executed could be imagined. The beautiful « Virgin of the Shoe » (*Vergine della scarpa*) in the Zeno



THE VENDRAMIN-CALERGI PALACE.



WATERWAY OF THE GUSSONI PALACE AT SAN LIO.

Chapel is by Antonio Lombardo, a truly refined sculptor. To Sante Lombardo (d. 1560), Tullio's son, who helped largely in the *Scuola di San Rocco*, are ascribed,



THE MONUMENT TO THE DOGE MOCEENIGO AT SS. GIOVANNI E PAOLO.

not without reason, the Malipiero-Trevisan palace at Sta. Maria Formosa; the church of San Giorgio dei Greci; the Soranzo-Piovene palace at the Maddalena; and that of the Contarini at San Benedetto. The beautiful façade of San Zaccaria (1457-1515) is denied to the Lombardi and ascribed instead to Antonio Marco Gambello, and

to Mauro Coducci; and the stupendous *Scuola di San Marco* believed by many critics to be the only *certain* work of Martino (?) Lombardo, is due instead to Pietro Lombardo, Giovanni Buora, and Mauro Coducci.

The following palaces on the Grand Canal of Lombardesque style (i. e. of the Lombardo family), without however any sure evidence as to the architect, are: the



THE CHURCH OF THE MIRACOLI.

Dario, adorned and pompous in its marble coat of many colours; Manzoni-Angaran, rich in elegant decoration; Contarini *dalle Figure*, so-called from the sculpture on the façade; Corner-Spinelli, magnificent without excess of decoration, and dignified in its gracefulness; Grimani at San Polo, simple and fine.

Another eminent artist is Antonio Rizzo of Verona, whose name at times forgotten, at other times strangely mistaken for that of other masters, has by diligent modern criticism been recalled with the honour due to it. The two striking statues of Adam and Eve (1462?) in the Ducal Palace are by him, and so too is the noble Tron monument at the Frari. To him learned inferences have also assigned the monu-

ment to Giacomo Marcello in the Frari, and that of Vittore Cappello, always believed to be by Antonio Dentone which was in the church of Sant'Elena in the Island, and which was lately placed over the door of the church of Sant'Apollinare. The most



INTERIOR OF THE CHURCH OF THE MIRACOLI.

(Phot. Alinari).

noted of Rizzo's works and those which without doubt are by him, besides the Foscari arch and the staircase afterwards known as that of the Giants, are the façades of the Ducal Palace on the courtyard, and on the side canal, which were rebuilt after the fire on September 14, 1483. Other collaborators in the Foscari arch and the rebuilding of the façade on the courtyard (both works of the highest order) were Bartolomeo Buono, the Bregnos, and the Milanese Antonio Abbondi, surnamed Scarpagnino (1545-50). This latter was also the architect of the Golden Stair-

case of the same palacé; of the old buildings at Rialto (1520); of the church of San Giovanni Elemosinario (1527); of the warehouse of the Germans, designed by Girolamo the German; and of the Doorway of the *Scuola di San Rocco*. This *Scuola*



DETAIL OF SCULPTURE IN THE CHURCH OF STA. MARIA DEI MIRACOLI.

planned by Buono (1517), was finished by several other artists, and is one of the most conspicuous buildings in Venice, all adorned inwardly with the fantastic compositions of Tintoretto. The façade on the Campo (square) of wide and pure conception is a real masterpiece; the one on the side canal though less beautiful is not less grand. The fine work of the Old Procuratie was also directed by Bartolomeo

Buono, and was completed by his fellow countryman Guglielmo Grigi of Bergamo. It is a building composed of three storeys: the first formed of fifty arcades supported by square pilasters: while the second and third storeys consist of a row of a hundred very light windows all pointed, and having slender pilasters and capitals carefully inlaid with marble. It was built on the very spot where a building in « Romanzo » style had been erected in 1172 by the Doge Sebastiano Ziani and



TWO BUSTS BY TULLIO LOMBARDO IN THE MUSEO ARCHEOLOGICO IN THE DUCAL PALACE.

which had served as a residence for the Procurators of St. Mark, the highest grade in the Republic after that of Doge. The Procuratie were styled Old (Vecchie) when opposite to them rose the other lordly abode of the Procurators, designed by Scamozzi. Buono was also the author of the bell chamber in the great tower of St. Mark's, the attic, and the high pinnacle on which a revolving angel bearing a blade of gilt copper was placed in 1517.

The triumph of Renaissance sculpture is the monument to Bartolomeo Colleoni. On a sober, neat, graceful pedestal the equestrian statue of the *condottiere* rises,

modelled and cast in bronze, with all the freshness with which an image springs from the brain of a great poet. Andrea del Verrocchio was at work on the model of this statue when death overtook him in 1488, and it was finished in 1496 by Alessandro Leopardi, who made the beautifully elegant pedestal. This same craftsman modelled and cast the three grand bronze stands in front of the Basilica (1501-1505) on which the red standards of St. Mark waved in the breeze.



THE DARIO PALACE ON THE GRAND CANAL.

In the middle of the XVI<sup>th</sup> century the imitation of the Latin style became ever keener. Vitruvius reigned in art as an absolute monarch, and the most noble minds fell in with the order and cold regularity of the classic style. The Veronese, Michele Sanmicheli, the military architect of the Republic, devoted to classic form, built the strong and beautiful castle of Sant'Andrea at the Lido; the Cornèr palace at San Polo; and that handsome one of the Grimani at San Luca, where the artist knew how to express the magnificence of which Venetian life in the « Cinquecento » was full. The aristocracy anxious to disguise their decadence by show, and to per-

petuate for all time their memory in the town (of which throughout its history they had been the soul) caused new buildings to be raised side by side with the old ones of monumental grandeur, especially around St. Mark, there where the heart of Venice beat, where the people resorted for prayer to their Basilica, and the patricians to deliberate in their palace,

The stamp of the grand « Cinquecento » all around St. Mark was given by Sansovino.



THE CORNER-SPINELLI PALACE ON THE GRAND CANAL.

Jacopo Tatti, surnamed Sansovino, from the country of Monte Sansovino in Tuscany where he was born in 1479, fled from Rome, after it was sacked in 1527, to Venice, which however he did not see for the first time as in 1523 he had begun there the restoration of the domes of St. Mark's. In the meanwhile Buono the head mason of the Republic had died, and in 1529 Sansovino was appointed in his stead. Jacopo had accomplished some fine work in Rome and Florence, but it was not till after he had seen and studied the fantastic architecture of Venice that his genius expanded to the full. His mind had been trained in the study of the antique, but the worship of the Past did not prevent his being an innovator in art, adopting

the new proportions of beamed ceilings, the progression of the divers styles, with that special stamp given to a building which always serves to show for what use it is intended. To him we owe the new *Scuola* of the Misericordia; the interior of



THE GREEK CHURCH.

(Phot. Alinari.)

San Francesco della Vigna; the New Buildings (Fabbriche Nuove) at Rialto; the Cornèr palace on the Grand Canal at San Maurizio; the Manin palace, also on the Grand Canal; the monuments to Venier at San Salvatore, and to Podacataro at San Sebastiano. His most remarkable works however are at St. Mark's. The façade of the demolished church of San Geminiano, which stood facing the Basilica, was by Sansovino; by him were the two colossal statues of Mars and Neptune whence

the staircase in the Ducal Palace by Rizzo took its name « of the Giants »; by him was the Loggetta, now destroyed, with its statues at the base of the Campanile; and further on along the Quay, the Zecca (Mint) dark, austere, and massive; and by him finally is the Library which puts to shame the wonders of old times. The design of the Library, continued by Vincenzo Scamozzi, was partly adopted by



FAÇADE OF THE CHURCH OF SAN ZACCHERIA.

(Phot. Salviati).

him in the New Procuratie. The old buildings, joining on to the Campanile, were pulled down in 1582 to build these Procuratie, and then the bell-tower appeared isolated and majestic, breaking in a picturesque way the symmetry of the buildings around, and lifting the eye heavenward from the surrounding styles of architecture. The venerable monument which had identified itself with the fatherland seemed the sign of the history and glory of Venice, and when its appalling fall took place on

July 14, 1902, it seemed for a moment as though the poetry of Venice's art had perished with all its memories. After the disaster, from out the huge pyramid of whitened ruins the Golden Basilica rose intact, glowing in the July sun, together with the Palace of the Doges, which looked for the first time as though it were joined on to the church. But one's eye went on looking as if in search of that needful complement, the high dark tower which bounded so marvellously the twofold vision.



THE « SCUOLA » OF ST. MARK, NOW THE TOWN HOSPITAL.

In fact one cannot conceive the Piazza without its Campanile, which with the old buildings made the necessary framework of the church, raised in the very centre of the Square, as can be seen in the fine picture painted by Gentile Bellini in 1496. When, as has been said, the buildings contiguous to the tower were demolished in order to enlarge the Square and build the New Procuratie, the Campanile with its grandiose line served to guide the onlooker's eye in seeing the Basilica exactly in the middle of the Square, that Square which has the irregular shape of a trapeze, and seems instead to be a harmonious parallelogram. To the vulgar the sturdy tower seemed placed there by chance, without reason, indeed regardless of the symmetry of the Piazza; but that apparent slight to symmetry availed for the harmony of the stupendous quadrilateral, and without the grand tower the Basilica looks on

one side oppressed and, so to speak, flattened by the pile of the Ducal Palace, and on the other side awkwardly misplaced towards the Clock tower. Neither the Piazza nor Venice can be thought of without the Campanile, which rose above the city



THE TWO STATUES OF ADAM AND EVE BY ANTONIO RIZZO.

almost as a protector and towered over every building like the mast of a ship, an immense ship launched between sky and sea, and setting out to the far East for the conquest of riches, and power, and glory.

The chief witness of all the joys and of the woes, of all the history of Venice, has not however disappeared: it has but reclined for a moment, doing no harm,

and is waiting, sure that we will raise it up again, we who have the right and the duty so to do. The monument which will give back to Venice her classical appearance and her traditional profile will be altogether new, but to the new material



THE TOMB OF DOGE TRON AT THE FRARI.

can be added many of those old stones which saw the French crusaders follow Enrico Dandolo when he put out to sea, which saw the bands of Boemondo Tiepolo routed by the troops of Doge Gradenigo, and Vettor Pisani drawn from his dun-

geon amidst the acclamations of the people. The reconstruction of the Loggetta will reveal, let us hope, an architect who may know how to blend vivacity and readiness of mind with the study of ancient examples; but the old statues of bronze and the marble fragments, saved from the ruins, will again bear for us visions of a Past, when in the loveliest Piazza of the world, in the midst of a joyous people, among robed senators and pompous patricians, a crowd of Levantines thronged that



MONUMENT TO VITTORE CAPPELLO ABOVE THE ENTRANCE TO SANT'APOLLINARE.

Piazza in fashions and costumes as varied as they were picturesque, offering an inexhaustible harmony of colour to all who could wield the brush.

In its fall the Campanile knocked in the angle of Sansovino's Library « the richest and most ornate building that perhaps has been made since the days of old ». These words convey the judgment of Andrea Palladio, the architect who knew and represented better than anyone the spirit of renewed classicism. Venice however was not the place for that gentle Palladian art, which in the midst of the soft hills of Vicenza (the home of the great architect) is in keeping with the scenery around, where it assumes a sober adjustment of lines and a measured nobility of form, restful to the mind and pleasant to the eye. Venice on the other hand created by man, reflects from man weird ideas, even in her architecture, which is changeable, varied, fantastical, like the tints of the sunsets and the reflections of

the lagoons. Here Palladian architecture appears too rigidly correct, too tied and bound by old rules. The buildings actually erected by Palladio at Venice, light and withal majestic but coldly symmetrical, are the churches of San Giorgio Maggiore and the Redentore; the façade of San Francesco della Vigna; the Convent della



THE « SCUOLA » OF SAN ROCCO.

Carità, all of them works which certainly do not incline one to pardon his advice to rebuild the Ducal Palace (damaged in the fire of 1577) in the Roman style. By the wisdom of the Venetian Senate the stupendous boldness and marvellous originality of that structure were respected by the Venetian architect Antonio Da'Ponte in his work of restoration. The austere and sturdy Prisons, near the Ponte della Paglia, and the ample hall of the « *Tana* » at the Arsenal, are also by this same

Da Ponte. The lordly bridge of Rialto ascribed to him may with more reason be assigned to the architect Giovanni Alvise Boldù.

The stateliness breathed by the Roman style into architecture had engendered a constant repetition of the same things, so that at the close of the « Cinquecento »



SIDE VIEW OF THE « SCUOLA » OF SAN ROCCO FROM A SMALL CANAL.

a kind of rebellion to Vitruvian and Palladian precepts set in. Architects now began to break up the lines, to jumble mouldings and modules, to bend cornices in a strange manner, to twist columns, to overlay each angle, each coign, with scrolls, with reliefs, with ornaments, to open out in a word the path to the disordered freaks of the « barocco ».

As with architecture so too with sculpture. The lofty Michel Angelesque fancies

which had taken such an irresistible hold on Italians and made their influence felt even on Sansovino and his pupils (chief among whom was Danese Cattaneo) had set themselves in open opposition to the cold servile imitations of the antique. As architecture had curiously split up mouldings and cornices, so sculpture reproduced in marble convulsive movements and floating draperies.

In the midst of this corrupt taste arose Alessandro Vittoria (1525-1605) full of



THE HALL IN THE « SCUOLA » OF SAN ROCCO.

(Phot. Anderson).

imagination and activity, and who bent his talent to the most refined elegancies and let it run to the strangest oddities. His architectural works, such as the Chapel of the Rosary at SS. Giovanni e Paolo, the *Scuola* of San Girolamo at San Fantino, the Balbi palace on the Grand Canal, are altogether poor in their affected and ornate richness. On the other hand the stuccoes modelled by him in the ceiling of the Library, and in the vaultings of the Golden Staircase are bold and powerful, executed with a swiftness of hand which knew no obstacles, nay that rather courted difficulties, nor was checked by what was odd so long as it was novel. He reveals himself also as a powerful craftsman in his busts, which are striking from the diligent study of life and the knowledge displayed in the modelling.

The followers of Vittoria, not having the genius of the master exaggerated his defects and dragged art down to the maddest extravagancies.

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Painting was in reality more the mirror of Venetian life than either architec-



THE MINT.

(Phot. Filippi).

ture or sculpture. Born later than the sister arts it reached speedily to a glory that has never been surpassed.

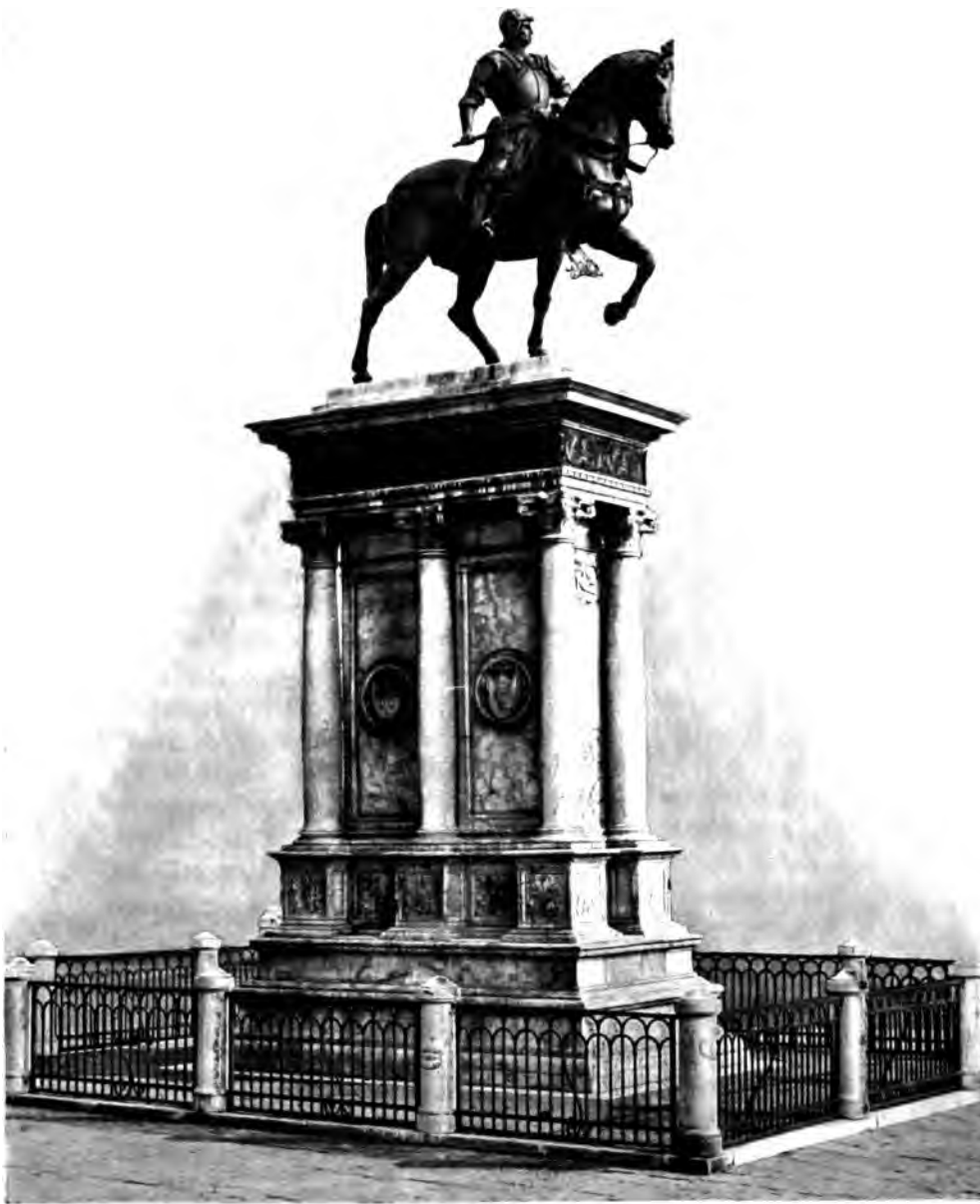
The Tuscan art had risen under Masaccio to lofty heights when in 1432, Jacobello de Flor painted the stiff and dry « Coronation of the Virgin », the oldest work of large dimensions in the Venetian school. Nor were such men as Donato Bragadin, surnamed Veneziano; Jacobello de Bonomo; Jacobello della Chiesa; Michele Giambono; Jacopo Moranzone; Fra Antonio of Negropont, all of them Jacobello's contemporaries and fellow artists, less fettered by old traditions. The Republic

not finding among the Venetians any painters worthy to adorn her edifices had summoned Gentile da Fabriano in 1411, and the Veronese Vettor Pisano, surnamed



ONE OF THE THREE STANDS FOR THE STANDARDS IN ST. MARK'S SQUARE.

Pisanello, to paint a hall in the Ducal Palace. These two eminent artists exercised no doubt a stimulating influence on Antonio Vivarini (1430-1441), the founder of



MONUMENT TO BARTOLOMEO COLLEONI.

that celebrated school of Murano, from which issued Bartolomeo and Alvise Vivarini, Andrea of Murano, and Quiricio, also of Murano.

Gentile da Fabriano was, besides, Jacopo Bellini's master. This latter lived too at Padua for some time, where he was able to develop his talents in the study of the works of Giotto, Donatello, Squarcione and Mantegna. Jacopo Bellini is of greater note as being the father of Gentile and Giovanni than for his own great talent. And yet from Jacopo's drawings preserved in London and Paris it is evident that he



THE OLD PROCURATIE.

(Phot. Filippi).

sewed the seed of the great Venetian school, to which he gave not only the impulse but also the impress which it developed, but did not change, in after times. In Giovanni Bellini, Jacopo's son, art is no longer a timid and subservient sentiment, but is powerful and free. The timorous visions of childhood have henceforward vanished, and painting seeks its inspiration in the study of truth. The mind expands in the variety of life; and the festivals of the Piazza, the grand buildings, the beautiful fair women, the elegant fashions of dress appear in Gentile Bellini and Vittore Carpaccio as in a splendid photograph vivified by the genius of art.

Several others in Venice, and in the dominion of the Veneto, helped forward the rapid strides made by art: Carlo Crivelli, Marco Basaiti, Cima da Conegliano,

Lazzaro Bastiani, Benedetto Diana, Mansueti, Mocetto, Jacopo da Valenza, Parentino, Rondinello, Vincenzo Catena, Bartolomeo Montagna, Giovanni Buonconsigli, Vettor Belliniano, the Dalle Destres, the Veglias, Montagnana, Rizzo, Marco Marziale, Andrea Previtali, Bissolo, Pennacchi, &.

During this period, which opened with the Murano school and Jacopo Bellini, and closed with the birth of Giorgione, the study of the true is stamped as it were with a reserve which preserves the austere feel of the Middle Ages. Ingenuous and



THE NEW PROCURATIE BY SCAMOZZI.

(Phot. Filippi).

powerful painters approach unto truth as to a woman, desired yet respected, and in the things around, in form, in colour, in outline, perceive a high and noble meaning, like a soul which harmonizes with their soul, a harmony of beauty, of sweetness, of emotion, of meditation. The painting of the « Cinquecento » is pervaded by the whole sensuous pomp of beauty; and first of all Giorgio Barbarella, surnamed Giorgione of Castelfranco (1478-1511), casts timidity aside, gives the preference to bodies with redundant haunches, with full and roseate breasts, leaving his mighty genius to soar at will and adding the caprices of fancy to his stern knowledge of form.

With Giorgione the trend of art changes radically.

The painters of the XVI<sup>th</sup> century whatever be the subject they treat saw and represented nothing but patricians in rich suits, gentle and fair women, sumptuous banquets, triumphal festivities, showing the most seductive aspects of life, and the youthful joyousness of the senses, without troubling themselves as to inner feeling.



THE GRIMANI PALACE ON THE GRAND CANAL, NOW THE COURT OF APPEAL.

(Phot. Alinari).

They are not thinkers, but free intellects; heedless as to historical truths, only careful not to lie, seeking no profound conception, only the effects of tints, the daring of fore-shortening, the reflections of light, the transparency of the air, the accuracy of chiaroscuro, the strength of contrasts. Also in their sacred subjects there is more antique reality than Christian feeling; they seem Pagans who paint Christs and Madonnas.

From the mountains of his native Cadore Titian Vecellio reached Venice, joy-

ous, vigorous, full of hope and fancy; and returned the hospitality courteously extended to him by gladdening the city of the isles with an art never before employed with greater skill to depict strength, majesty, magnificence, exultation. « He was the finest and greatest imitator of Nature », says Vasari. The contemporaries of this sovereign genius were: Palma Bonifazio, Paris Bordon, Pordenone, Fra Se-



THE CORNÈR PALACE AT SAN MAURIZIO ON THE GRAND CANAL, NOW THE PREFECTURE.

bastiano del Piombo, Rocco Marconi, the Bassanos, Schiavone, Savoldo, Morone, Moretto da Brescia, Romanino, Lotto, Brusasorci, Campagnola, Maganza, and, the most brilliant of all, Jacopo Robusti surnamed Tintoretto, and Paolo Veronese.

The most elegant Paolo is really the lyric poet of Venetian pomp. The joyous agitations of life and the glories of light appeal ever to him; and thought, feeling and emotion transform themselves in his works into a marvellous plastic grace, into an external and sensible perfection. Among the seductive aspects of this art, which yields more delight to the eye than emotion to the spirit, Tintoretto alone — impassioned and vehement soul — knew how to express flashing impressions together with deep and fearful ones. In some of his pictures the light is reflected in the water in a



THE LOGGETTA BY SANSOVINO.

(Phot. Filippi).

A STATUE BY SANSOVINO  
ADORNING THE LOGGETTA.  
(Phot. Filippi).

thousand picturesque ways, and everything vibrates, sparkles, shines, triumphs. In others it seems as though the most tragic visions had inspired the master, in whose spirit innumerable and divers images were surging. The whole force of his genius is revealed in the « Miracle of St. Mark », the picture which

A STATUE BY SANSOVINO  
ADORNING THE LOGGETTA.  
(Phot. Filippi).



THE GATE-WAY OF SANSOVINO'S LOGGETTA - BRONZE WORK BY ANTONIO GAY (XVIII CENTURY).

(Phot. Filippi).



A STATUE BY SANSOVINO  
ADORNING THE LOGGETTA.

(Phot. Filippi).

sets the seal of perfect beauty on the Venetian school of painting.

Jacopo Robusti was born a year after the death of Giorgione. Giovanni Bellini and Cima da Conegliano died when he was but a child, and were followed soon after by Carpaccio, Paris Bordon, Titian, and Paolo Veronese.



A STATUE BY SANSOVINO  
ADORNING THE LOGGETTA.

(Phot. Filippi).



DETAIL OF SANSOVINO'S LIBRARY.

After his death which befell in 1597, the light of art, together with the prosperity of the country, began to die down.

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In truth Venice was declining from the great heights to which she had attained. Her commerce, flourishing, ample and extending to the remotest regions, had prospered for over five centuries, when the banner of St. Mark traversed the seas, respected and feared, and when the patricians, furnished with wares and money, mounted and



METOPE IN SANSOVINO'S LIBRARY.

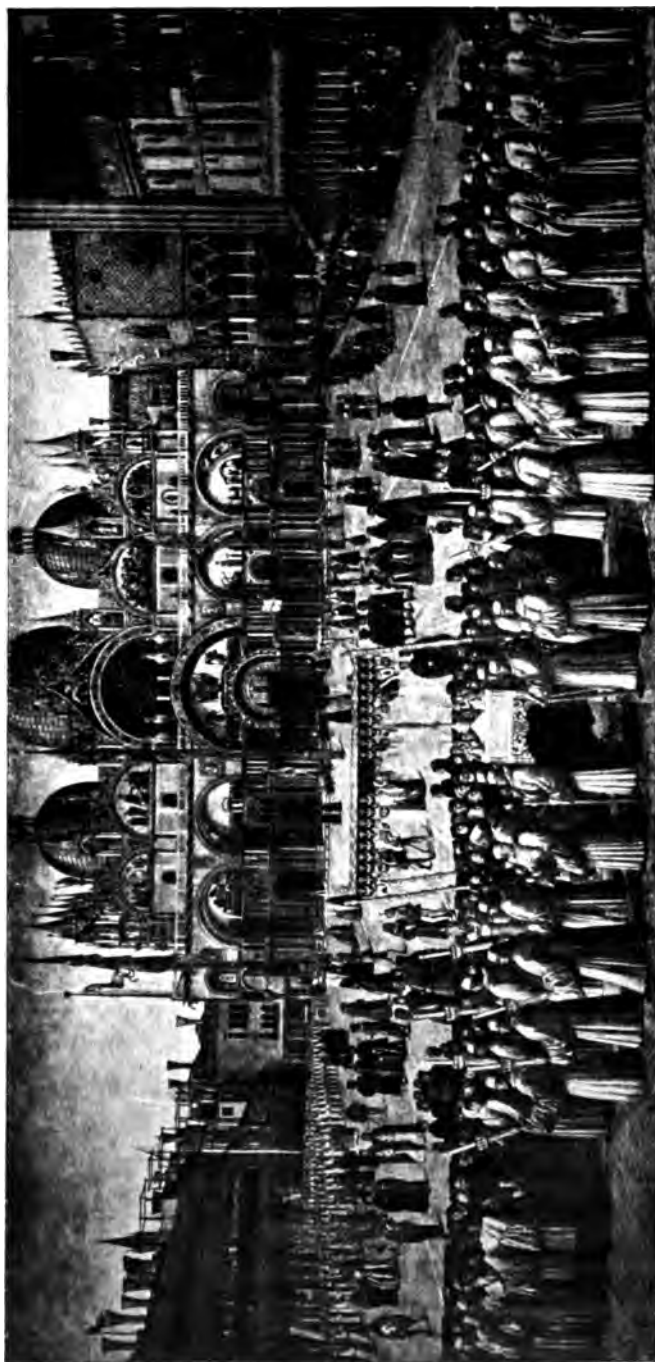


THE LIBRARY BY SANSOVINO.

steered their own galleys, leading them home again after long and perilous voyages, laden with the precious goods of the East, and in this way supplying and increasing their riches. The arts were supported by commerce, which in its turn nourished and spread them. But the overabundant ease of living, derived from large gains and amassed through long ages, linked too to luxury, began gradually and from the end of the XV<sup>th</sup> century first to cool and then to weaken the vigorous activity of the nobles; and commerce, the fount of their greatness, was either forsaken or committed to other hands. To this were added adverse and unlucky events. In 1453 Constantinople was conquered by the Turks, and the Republic, although it had concluded a treaty with Mahomet II, felt that its possessions and traffic were in danger. War soon broke out with the Turk, and after a long and heroic struggle Venice lost not only Croja and Scutari in Albania, Stalimene and Negropont in the Ar-



THE ANGEL ON THE TOP  
OF ST. MARK'S CAMPANILE.  
(Phot. Naya).



THE PROCESSION IN ST. MARK'S SQUARE — GENTILE BELLINI.

(AT THE ACCADEMIA).



ST. MARK'S SQUARE LOOKING TOWARDS THE CHURCH BEFORE THE FALL OF THE CAMPANILE.



ST. MARK'S SQUARE FACING THE CHURCH AFTER THE FALL OF THE CAMPANILE (14 JULY 1902).



THE CHURCH OF SAN GIORGIO MAGGIORE.



THE RIALTO BRIDGE.

chipelago, Lepanto, Corone, and Morone, but pledged herself besides to pay tribute to the enemy.

The discovery of the new sea route to India and the American continent dealt a severe blow to Venetian commerce. This discovery invited the competition of the Spaniards and Portuguese, and afterwards of the Dutch and the English, who could then obtain their colonial supplies direct without having recourse to the Venetian



THE PRISONS.

(Phot. Filippi).

ships, which till then had plied the trade between the East and West. The star of Venice seemed as though about to set for ever in her strife with the chief European nations, leagued at Cambray to work woe to the envied Queen of the Sea. The Republic governed by able statesmen knew how to emerge from the danger with glory, but not without damage and sacrifice. She received back nearly all her possessions on the mainland, but she had to strain every nerve to hide her incurable wounds from the prying and jealous eye of the foreigner.

The treaty of Noyon in 1516 had hardly secured peace with the sovereigns of Europe, than the Republic found itself involved anew in fresh contests with the Turk. Not even the great victory of Lepanto availed, owing to the jealousy and bad faith of Spain, to weaken the Mussulman power and save Venice from new perils.

The Turk, defeated but not discouraged, was ever threatening and dangerous. Venice lost other maritime possessions. The institution of new magistracies was but a poor remedy for languishing trade; germs of corruption were rife in the nobility; the



THE CORONATION OF THE VIRGIN — JACOBELLO DE FLOR.

(At the Accademia).

life of the people was without vigour and without thought. The Republic flung over this decadence, as a golden mantle, banquets, pageants, ceremonies, festivals, art.

But as sincerity of feeling and thought were disappearing in daily life, so too in art: ostentation, pomp, and the desire of the eyes being here held in ever higher repute. Conventionality of form and an awkward artificiality did not however extinguish altogether the energies of former days. Nor could civil and military virtues

have been entirely abased if Venice still knew how to maintain inviolate her rights against the imperious threats of the Pontiff Paul V, and in the war of Candia was able to defend the civilisation of Christendom from the barbarity of the Ottoman with intrepid fortitude. In the same manner the licentiousness of art, guided more by impetus of imagination than by reason, was not devoid of magnificence, nor did



TRIPTYCH REPRESENTING ST. MARK IN THE CHURCH OF THE FRARI — BARTOLOMEO VIVARINI.

pomp disappear from the pageants. On the contrary the art of the XVII<sup>th</sup> century imprinted a mark on Venice which completed her peculiar appearance.

Among the architects who wished, as Tiraboschi says, to introduce metaphors and conceits even into buildings, the most famous is the Venetian Baldassare Longhena (b. 1602), who in his long life of eighty years enriched his town with stately edifices, such as the church of the Salute, the Pesaro and Rezzonico palaces, in which, in spite of much awkwardness and uncouthness, a sense of the picturesque and a powerfully decorative feel are evident. No less lordly is the Labia palace at San Geremia, built by Andrea Cominelli with genial inspiration and a solidity of outline that the stamp of decadence does not succeed in spoiling,

Beyond the imposing block of the Salute, the sea Customs House juts out at a broken angle into the Grand Canal. The design of the building, completed in 1682 by Giuseppe Benoni, recalls somewhat Longhena's manner: it is neither correct nor sober but has a fantastic elegance which is suitable to the entrance of the Grand



VIRGIN AND CHILD WITH SAINTS — ALVISE VIVARINI.

(At the Accademia).

Canal — that finest street in the world with its double row of edifices which seem to defy all the rules of truth, and the daring of the wildest imagination.

The host of legends which have risen around the Bridge of Sighs have added more to its renown than its ungainly architecture has done. It was built at the commencement of the XVII<sup>th</sup> century, probably by Antonio Contino, who on Da Ponte's death finished the building of the Prisons.

Giuseppe Sardi, the author of the not to be despised façade of the Scalzi, broke out instead in the maddest incongruities in that of Santa Maria del Giglio, built in 1680 with funds provided by the Barbaro family; where statues with enormous wigs stand in pompous array, while topographical plans of Rome, of Candia, of Padua, of Corfu, of Spoleto, and of Pavia are engraved on the bases of the columns.

An effect between excess, heaviness, and effort, though not without a certain picturesqueness, is to be noted instead in the Erizzo monument in San Martino, and in the high altar at SS. Giovanni e Paolo by Matteo Carnero; in the façade of San



ST. SEBASTIAN -- DRAWING BY JACOPO BELLINI.

Moisè by Alessandro Tremignon; in the interior of the church of the Gesuiti, and the façade of Sant'Eustachio by Domenico Rossi; in the chapel of St. Dominic, and the Valier monument at SS. Giovanni e Paolo by Andrea Tirali, &c.

The exuberant pomposity which had invaded architectural taste extended in like manner to sculpture. This was chiefly owing to foreign artists such as the Flemish, Just Le Curt and Albert de Brule, and the Saxon Melchior Bretel, who were inspired by Bernini's manner, which they understood ill and studied amiss.

Statues of heavy and proud form, and of coarse expression are to be seen among masses of marble and stucco, and mad flourishes and heavy ornament and swollen lines with draperies seemingly blown out by the wind, with teased and twisted limbs, and in violent and consulsive postures. Such are the statues by Pietro Baratta in the Valier monument designed by Tirali; those of Le Curt in the two

Morosini monuments at San Clemente in Isola; those by Filippo Parodi in the monument to the Morosini Patriarch in the church of the Tolentini; and those by other sculptors, among whom the names of Clemente Moli, of the Bonazzas, and of An-



TRIPTYCH OF THE MADONNA IN THE CHURCH OF THE FRARI — GIOVANNI BELLINI.

tonio Gaj (1750), the author of the elegant iron gate of Sansovino's destroyed Loggetta, are to be recorded.

The wood-carver Andrea Brustolon, born at Zoldo in the Province of Belluno about 1672, though rich in fanciful elegance was not free from many of the defects of his age. He decorated many pieces of domestic furniture with graceful shapes, enlivened with fauns, nymphs, and quaint animals.

The waving and delicately caressing lines of Brustolon's furniture and those of his pupils were in keeping with the rich and graceful interior decoration of the Venetian palaces. Of the old apartments spoilt and destroyed by the ravages of



THE PATRIARCH OF GRADO WITH THE RELIQUARY OF THE HOLY CROSS FREES ONE POSSESSED — VITTORE CARPACCIO.  
(At the Accademia). (Phot. Alinari).

Time and of man, one precious example remains almost intact in the Albrizzi palace at Sant'Apollinare, erected by the burgher family of Bonomo towards the end of the XVI<sup>th</sup> century. The old decoration of the rooms points to the last decades of the « Seicento »; the stucco frames which surround the beautiful Allegories by Liberi belong certainly to the same date as the pictures, namely about 1670. If the

hand of Vittoria (d. 1605) is not to be discerned, as some assert, in these *grandeurs*, if they belong more decidedly to the « barocco » and decadence periods, one must nevertheless admire such decadence as one admires a sunset on the Lagoons.



THE CALLING OF ZEBEDEE — BASAITI.

(At the Accademia).

Pedants will pronounce those stuccoes heavy and awkward; but whoever considers art in relation to the ideas, to the fashions and to the costumes of that day must allow that the author of such decorations had vivacious talent and refined taste. The worker in stucco showed great decorative ability in availing himself of

the classical mouldings cut in Istrian stone by the carvers of the XVI<sup>th</sup> century, finding in such work a starting point for that foliage, those scrolls, those genii, those cherubs and those friends, all modelled with consummate skill. The clever mass-



ST. THOMAS'S INCREDULITY — CIMA DA CONEGLIANO.

(At the Accademia).

ing, the distribution of the colour, and of gilding, the great geometrical difficulties, either overcome or avoided, the science accompanied by daring, give a high idea of the cunning workman, whose name has not come down to us. In point of decoration it is all that can be imagined as most costly and graceful; and that apartment must have made a perfect setting for elegant ladies, dressed in satin and da-

mask, covered with lace, with high powdered wigs; and for the cavaliers with their embroidered coats, their tall gold-headed canes, their long waistcoats and the puffed ruffles and frills at their necks and wrists.

The apartment consists of fourteen rooms. The staircases, neither fine nor vast, lead to the great central saloon (*portego*) where the walls and ceiling are gorgeously



(At the Accademia).

THE NATIVITY — LAZZARO BASTIANI.

(Phot. Naya).

decorated. The cornices curve and break away in whimsical fashion: each angle, each spike overlaid with scrolls, juttings, trophies, flowers, leaves and luxuriant ornamentation. The mixture of lines, twisting in and out through the mass of material, is managed in masterly fashion, and on the lintels of the doors and up on the ceiling stand out beautiful nimble cherubs and figures in high relief supporting wide cornices. The pictures, perhaps by Luca Giordano and the Chevalier Liberi, let into the walls and ceiling, are not very remarkable, but they blend in with the

decorations in a harmonious manner. Liberi is without doubt the author of the « Dressing Room of Venus »; a picture full of freshness and imagination. From the



THE PICTURE KNOWN AS « THE TEMPEST » — GIORGIONE.  
(In the Giovanelli palace).

(Phot. Alinari).

saloon one passes into the chief set of rooms, reserved for great fêtes and receptions, in which the decorator of the « Seicento » gave full rein to his ingenuity in light and queer freaks of fancy. The ceiling of one of the drawing rooms is the outcome of an invention so luxuriant as to seem a poet's vision or dream. It re-



THE PRESENTATION OF THE VIRGIN IN THE TEMPLE — TITIAN.

(AT THE ACCADEMIA).



THE MADONNA OF CA PESARO, IN THE CHURCH OF THE FRARI — TITIAN.

presents with ingenious originality a great curtain, which, starting from an ornamental octagon, covers all the ceiling, supported at the corners by eight colossal



SANTA BARBARA IN THE CURCH OF STA. MARIA FORMOSA — PALMA VECCHIO.

(Phot. Alinari).

figures, and in the centre by twenty four most beautiful cherubs, modelled in a large and free manner, who twist and fly, dance and romp in different directions and hide beneath the cleverly contrived and draped folds. This joyous dance is perhaps the smartest idea that ever passed through a decorator's brain.



DIVES AND LAZARUS — BONIFACIO DE' PITATI.

(At the Accademia).

6



THE MIRACLE OF ST. MARK — TINTORETTO.

(At the Accademia).

The harmonious fusion of softness and lightness in internal decorations continued all through the XVIII<sup>th</sup> century, even when a new classical tendency showed itself in external architecture. This, prompted by the theories of the Venetian Padre Carlo



THE FISHERMAN PRESENTING THE RING TO THE DOGE — PARIS BORDON.

(At the Accademia).

Lodoli, turned to a kind of dull classicism, which expelled that picturesque movement of line and sense of grandeur which had not been wanting in the « barocco » artists. Specimens of this new cold and dreary style are: the churches of « delle Terese » at San Niccolò by Andrea Cominelli; of San Simeone Grande by Andrea

Scalfurotto (a poor imitation of the Pantheon); of the Gesuati; and the Pietà by Giorgio Massari; of San Giovanni Novo by Matteo Lucchesi; of San Rocco by Ber-



SAN LORENZO GIUSTINIANI — PORDENONE.

(At the Accademia).

ardino Maccaruzzi; of the Maddalena by Tommaso Temanza; and the theatre of the Fenice by Antonio Selva.

The art of sculpture, which was feeling its way with Giovanni Maria Morlaiter; with Giovanni Marchiori, author of the graceful Sibyls in the presbitery of the Scalzi;



THE PESARO PALACE ON THE GRAND CANAL.

(Phot. Filippi).

with Antonio Gai; with Torretti; with Tagliapietra; found at last in Antonio Canova the craftsman who restored the art of the chisel with stupendous creations of truth, such as the Daedalus and Icarus, and the head of Pope Rezzonico.

Nor was the turn taken by painting any less varied. That great art finished with Jacopo Tintoretto, the last of the meditative painters. Artists, who merely daubed, followed the master only in that carelessness and rapidity which in him were but obedience to the lightning of his thought, and which became in his imitators almost always cold manual labour.

Jacopo Palma the Younger (b. 1544, d. 1628) is the head of the school of mannerists. His greatest work is the « Last Judgment » in the Hall of Scrutiny (Sala dello Scrutinio) in the Ducal Palace. Boschini, Corona, Baldassare d'Anna, Andrea Vicentino, Peranda, Dolabella, Carboncino, Fra Cosimo Piazza, Damini, and others were all of Palma's school. To these may be added the followers of Paolo Veronese. Besides his brother Benedetto (d. 1598), and his sons Carletto (lost to art in 1596 at the age of 26), and Gabriele (d. 1631) together with Zelotti (d. 1592), Paolo had

some not unworthy imitators in the « Seicento » in the persons of Maffeo of Verona, Michele Parrasio, and Giannantonio Fasòlo.

The most successful among the painters of that century for boldness of design and richness of colour is Alessandro Varotari, surnamed Padovanino (d. 1650). These artists completed the decadence that the XVI<sup>th</sup> century with its worship of form had initiated. As in the art of words a meagre conceit is surrounded by strange and exaggerated fancies, so in the art of drawing the figure is surrounded and thronged in its varied expressions with ornament and weird inventions. Art does away with feeling and puffs itself out with vain glory: the painter cares only for effect, and colour no longer enters into the depths of truth but remains on the surface.

At the opening of the XVIII<sup>th</sup> century a pictorial re-awakening is to be observed, although among the abundance of imaginative artists such as Zanchi, Celesti, Lazzarini, Ricci, Balestra, Maggiotto, and others, not one comes forward with any original stamp except the vigorous Piazzetta.

By the side of that pompous school of painting, which sought only for effect, there arose as if by a reaction, a graceful and refined art which was the smile of



THE REZZONICO PALACE ON THE GRAND CANAL.

(Phot. Filippi).

Venetian decadence. The effectual interpreters of this serene art were Rosalba, Longhi, Canaletto, Guardi, Bellotto. Rosalba Carriera, gentle artistic soul, painted patricians,



THE CHURCH OF THE SALUTE.

(Phot. Filippi).

and ladies in pastelle with great softness of touch ; while Antonio Canale, surnamed Canaletto, Bernardo Bellotto, and Francesco Guardi reproduced, with evident sim-

plicity, the silvery transparency of the Venetian sky, the greenish water, in which are reflected the palaces of the Grand Canal, the gondolas, and the glad animation



THE CHURCH OF THE SCALZI.

(Phot. Filippi).

of characteristics figures. But the Venice of the « Settecento » throbbed with keener life in the pictures of Pietro Longhi, who, alive to the attractive elegance of the

century, represented all the episodes of domestic life and all the soft habits of his day. A sweet odour of powder, of orange-flower water, and of gallantry is wafted from the pictures, in which powdered dames exchange meaning smiles with the perruqued cavaliers, or again when they stand in their dainty rooms in front of the mirror, or sparkle at concerts and at the « Ridotti », or when they revel in the



THE GRAND CANAL FROM THE BASIN OF ST. MARK.

(Phot. Alinari).

leisure of the magnificent villas on the Brenta or the Terraglio, in the company of the « abatino » and the « cavaliere servente ». Longhi is a painter who although absorbed in the contemplation of his small world (where nothing escapes him) makes us hear as it were the joyous echo of the Past.

But above that world of velvet and plumes, of patches and perruques, of blades and laces, an artist arose, all blood and muscle, who re-awakened the glories of Titian, of Paolo, of Tintoretto. Giambattista Tiepolo (1696-1770), turns from the minute graces and blandishments of the century to the fervid age of the « Cinquecento », and collects at the same time from amid the sadness of decay all that taste yet



THE GRAND CANAL FROM THE RIALTO.



THE GRAND CANAL LOOKING TOWARDS THE RIALTO.

preserves of refined, delicate and choice. He thus opens a new era for art, varied, fantastic, full of beauty and of truth. His two most celebrated frescoes, the « Banquet of Cleopatra », and the « Embarkation of Cleopatra and Mark Antony », compositions sparkling with life and spontaneity, are to be admired in the Labia palace. There is a wholly modern feel in the expressions of the different figures, a singular technical ability in the grouping, an infinite richness in the graduation of the tones ;



THE GRAND CANAL FROM THE GROUND FLOOR OF THE « FONDACO DEI TURCHI ».

(Phot. Alinari).

and the two scenes show how it is possible to be accurately true without any loss of dignity or grandeur.

The ray of this art died out with Tiepolo, for though in the same works of his son Domenico (1727-1804), the best of his followers, there is a search for nobility and fulness of form together with vivacity of colouring, the touch, the soul of the great master is wanting.

Venice drew near to the grave crowned with the fairest flowers of art ; but the day of death was not brightened by that greatness which beautifies a sacrifice. The 12<sup>th</sup> of May, 1797, the Great Council abdicated their sovereignty, accepting



THE BRIDGE OF SIGHS.

(Phot. Filippi).



THE CHURCH OF STA. MARIA DEL GIGLIO.

he humiliating proposals made by Bonaparte to change the forms of government. The mad bonfires of the democratic Republic took place, but the hour of disillusion followed quickly, and Venice, sold by Bonaparte at Campoformio, had to bow her



THE VALIER MONUMENT IN THE CHURCH OF SS. GIOVANNI E PAOLO.

neck beneath the Austrian yoke. The light of liberty being extinguished, every ray of art was extinguished too. From the day when the standard of St. Mark appeared no more in the Piazza, many churches, many convents and sacred places were either destroyed or appropriated to profane uses; many monuments were ruined, many noble edifices dismantled, many palaces demolished, many statues, many precious

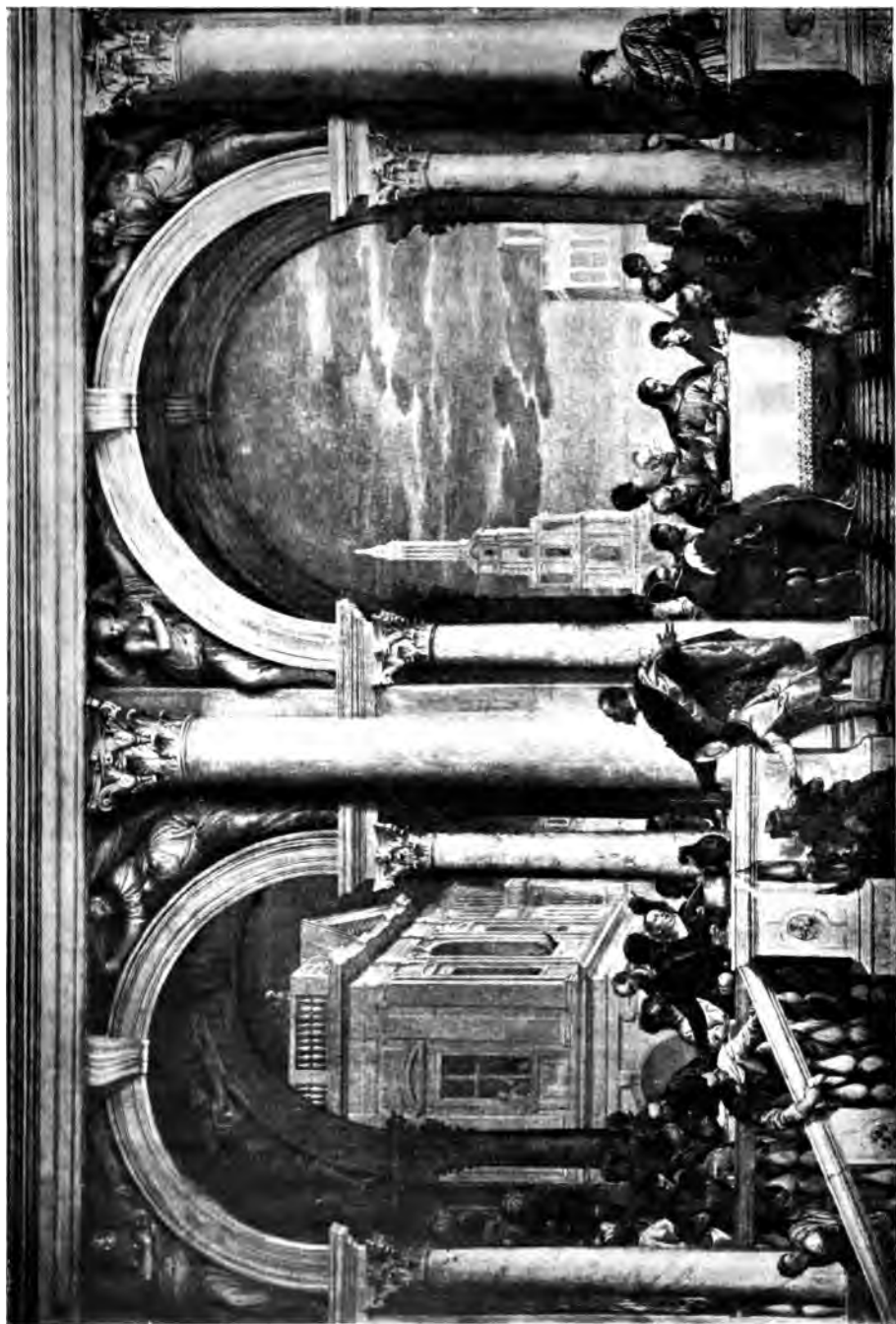
objects stolen. Among the edifices destroyed it is enough to point out the church of the Servites which rose close to the monastery, swept away in 1813 and famous as having sheltered Paolo Sarpi; the church of San Geminiano by Sansovino in St. Mark's Square. On the site of this latter the new wing of the Royal Palace



ICARUS AND DAEDALUS.  
MARBLE GROUP BY CANOVA IN THE ACCADEMIA.

crowned by a heavy attic, and uniting the Old and New Procuratie was raised in 1810; the architect being Giuseppe Soli.

If such great damage was done to stone and marble it is easy to conceive the havoc wrought to pictures, statues, draperies, tapestries, to armour, china, illuminated manuscripts, and all the precious things preserved in private houses. From the splendid picture-gallery of the Barbarigo family, bought by the Emperor of Russia; to the masterpiece of Paolo Veronese 'The family of Darius', sold by one of the rich Pisani patricians to the National Gallery of London; from the numismatic



THE SUPPER IN THE HOUSE OF LEVI — PAOLO VERONESE.

(At the Accademia).

lection of the Gradenigos, bought by the King of Sardinia, to the famous reliquary of the Faliers sold to one of the Rothschilds; from the drawings of Jacopo Bellini sold to the Museums of Paris and London, to the treasures of art sold by auction at the Morosini palace, full as it was of relics of Francesco the Peloponnesiaco, is one long series of shameful profanation. Nor does the breath of destruction which raged through the fair city seem as though it would cease.



The Republic of Venice died without glory, but not amid the failings, the crimes, the basenesses which have been laid to its charge. Of what horrid deeds of



MARRIAGE AT CANA — PADOVANINO.

(At the Accademia).

injustice have the Venetian government not been accused, the dreaded Council of Ten, and the no less dreaded Inquisitors, whose name alone had a blood-curdling effect on the audiences at the popular theatres half a century ago? Behind the awful Tribunal of the Inquisitors of State, who according to novelists and poets judged in summary fashion and upon any anonymous accusation, rises a gloomy phantasmagoria of dark halls, barely lit up by yellow, smoking torches, of secret staircases leading to the Pozzi (Prisons), of dismal underground vaults, of chairs of torture where innocent wretches were strangled, of funeral boats vanishing between the spectral shades of the « Canal dei Marrani », where the victims were drowned. And to the historians, who either credulous, or deceived, or bribed, to the poets, to the dramatists and novelists who wove around Venice a history darkened by crime, are to be added the artists with their painted lies. The painters of the romantic school

(who caused Marino Faliero to be beheaded on the staircase built by Rizzo a hundred years after the execution of the rebellious doge and adorned with the two gigantic statues by Sansovino which were placed there in 1566), represented a conventional and fabulous Venice, mournfully lit up by a livid moon, thronged with hired assassins, with bravos, with executioners, with the dark canals ploughed by funereal



THE MUSIC MASTER — PIETRO LONGHI.

(At the Accademia).

(Phot. Naya).

gondolas ravishing pale fainting maidens, or bearing the horrid weight of murdered men. Today the mind, tired of sickly images, rises to a clear and healthy reality; and modern art, forgetting the scenic Venice of the old romantic painters, seeks and loves the real Venice smiling between the twofold serenity of sky and water, or when the charm of her soft limpid nights awakens all the secret poetry of the soul. The harmful yoke of the foreigner had prevented every calm inspiration, and only with political redemption was art born again and returned to the sense of real

life freely studied in all its aspects. In the new school, full as it was of ardour and faith, appeared a young artist, nurtured in the study of truth and who raised again the splendours of Venetian colouring. The life of the people shone with renewed light in the paintings of Giacomo Favretto, who died, struck down on the path of glory, at the age of 38 (1887). With him and after him a fecund breath of youth animated a valiant company of painters: Luigi Nono, Ettore Tito, Cesare Laurenti, Alessandro Milesi, Silvio Rotta, Alessandro Zezzòs, and many others.



THE « SCUOLA » OF ST. MARK — CANALETTO.

(At the Accademia).

Modern Venetian artists, such as Ciardi and Fragiaco, lovers of all that the soul conveys to the eye, found inexhaustible inspiration in the divine city, all wrapped in that silver marine vapour which the light refracts, arousing marvellous harmonies of colour. The artistic sovereignty of Venice has loving subjects everywhere. From all parts of the world artists come to study the peculiar habits of her merry, witty people, and to enjoy the pleasant life, where the streets adorned with incomparable artistic beauties offer as smiling an aspect as the humble byways with their crumbling walls, or the canals with their green watery paths. In the *calli*, in the *campielli* (little squares), in the *corti* (courts), where the white complexioned women, with

hair reflecting the hues of copper, live and chatter, Carlo Goldoni's genius was home. There also Giacinto Gallina and Riccardo Selvatico, too early lost to the



THE VIRGIN IN GLORY. CENTRAL PART OF THE CEILING IN THE « SCUOLA » OF THE CARMINI — TIEPOLO.  
(Phot. Naya).

erature of Venetian dialect, collected a store of small human, and linguistic documents.

If Venice had new flashes and triumphs of art, she had also her vindication in modern historical criticism. The legends of terror and mystery which wrapped



EMBARKATION OF CLEOPATRA AND MARK ANTONY — TIEPOLO.

Fresco in the Labia Palace.

(Phot. Anderson).



CLEOPATRA'S BANQUET — TIEPOLO  
Fresco in the Labia Palace.

(Phot. Anderson).



ST. MARK'S SQUARE. LOOKING TOWARDS THE ROYAL PALACE.

the Republic vanished in the light of documents; and the life of the people freed from insults and calumny comes forth in its glory. This people, who did not look to chance for their fortune, but who knew how to conquer it with valour and wisdom, who spread abroad labour as a saving power, and secured the state with laws and justice, who fought valiantly against the Infidels of religion and the Infidels of liberty, grasping amid huge struggles the sceptre of the sea, never bowing before the most powerful foes, passed through the ages resolute, united, unanimous, in the midst of Italians divided, discordant, weak and without practical ideas and high civil aims. Nor at the moment of extreme decadence were examples wanting



THE PIGEONS IN ST. MARK'S SQUARE.



THE FERRY OF THE MADDALENA — GIACOMO FAVRETTIO.

(Phot. Naya).

of valour and of talent, of fervour of work, and of thought; and when Venice fell, slain by Bonaparte, the lament of the poet which recalled the times of the old Republic rang out with the accents of truth:

Of that horn (the Ducal Cap) which was worth  
Far more than a crown  
Which everywhere made her  
A respectable matron.

Let it be that bewigged ones  
Were weighted with sins  
I don't deny it, but — good gracious —  
We went too far ahead!

De quel corno che valeva  
Assae più de una corona  
Che per tuto la rendeva  
Rispetabile matrona....

Voglio ben che i Peruconi  
Carghi i fusse de pecai,  
No lo nego, ma — minchioni! —  
Tropo avanti semo andai.

Thus sang the festive muse of Pietro Buratti, who laughed bitterly this time, barely concealing his tears of anger and disdain. The poor bard was sent to prison to meditate on his blessed illusions and to invoke better days:

That very soon from this night  
A fine day will break  
And the foes will go back  
To their barbarous caves.

Che za presto de sta note  
Un bel zorno spunterà,  
E a le barbare so grote  
I nemici tornerà.

